

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

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MILWAUKEE SCHOOL TO HAVE NEW REUTER CELEBRATES CENTENNIAL

St. Francis Major Seminary Installs
Three-Manual as Part of Expansion
Program—Dedication Rites
in September.

The Reuter Organ Company of Lawrence, Kans., has been chosen as the builder of the new three-manual organ for St. Francis Major Seminary of Milwaukee, Wis. The instrument of thirty ranks is scheduled to be installed early this fall and is included as part of an extensive expansion and modernization program. A centennial celebration, consecration and dedication ceremonies will be held in September.

This will be a balcony installation with the swell and choir divisions placed on either side and the exposed great division located across the back of the balcony above the heads of the choir. Part of the pedal division will also be placed in the unenclosed location. There will be room for a choir of approximately forty voices with the director's platform located in the front center at the rail and the console placed to one side of this location. The chapel is to be paneled throughout in walnut and the organ chamber case, console and shutter faces will also be constructed of matching walnut.

The organ was planned by the Rev. Elmer F. Pfeil, director of music, in consultation with Franklin Mitchell, tonal director of the Reuter Company. Fred C. Weickhardt and Son, local representatives of the firm, will handle the installation.

The specification will be as follows:

GREAT ORGAN.

Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 61 pipes (Enclosed with choir).
Flute Celeste, 8 ft., 49 pipes (Enclosed with choir).
Octave, 4 ft., 61 pipes.
Spillflöte, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 3 ranks, 183 pipes.

SWELL ORGAN.

Gedackt, 8 ft., 68 pipes.
Spitzgamba, 8 ft., 68 pipes.
Traverse Flute, 4 ft., 68 pipes.
Gemshorn, 4 ft., 73 pipes.
Gemshorn, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 8 ft., 68 pipes.
Hautbois, 4 ft., 68 pipes.
Tremolo.

CHOIR ORGAN.

Bohrflöte, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 61 notes.
Flute Celeste, 8 ft., 49 notes.
Nachtorn, 4 ft., 61 pipes.
Nachtorn, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Clarinete, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Subbass, 16 ft., 32 pipes.
Flauto Dolce, 16 ft., 12 pipes.
Spitzprincipal, 8 ft., 32 pipes (Un-enclosed).
Flauto Dolce, 8 ft., 32 notes.
Spitzquinte, 5 1/2 ft., 32 notes.
Spitzprincipal, 4 ft., 12 pipes.
Fagot, 16 ft., 32 pipes.
Fagot, 8 ft., 12 pipes.

DARKE'S ANNIVERSARY IS OCCASION FOR NEW WORKS

Dr. Harold Darke, well-known British church composer and organist, observed his fortieth anniversary as an organist June 4. The occasion was marked by a concert at St. Michael's, Cornhill. In honor of the event three composers wrote special choral music: Vaughan Williams wrote "A Vision of Angels," Herbert Howells "An English Mass" and Sir George Dyson "Hierusalem". American choral directors are acquainted with many of Dr. Darke's anthems.

MANY HAPPY RETURNS, 60-YEAR-OLD A.G.O.



A SIX-STORY BIRTHDAY CAKE with sixty candles, each symbolizing a year in the growth of the A.G.O., was the high point of the banquet which closed the sixtieth anniversary national convention. Surrounding the cake, after four red-coated

waiters bore it aloft to the speakers' table, are (left to right) Dr. Robert Baker, Mrs. S. Lewis Elmer, Virgil Fox, Dr. Clarence Dickinson, Mrs. Baker and President Elmer.

JOSEPH WHITEFORD IS NEW HEAD OF AEOLIAN-SKINNER

The Aeolian-Skinner Organ Company of Boston has announced the election of Joseph S. Whiteford as president of the company to succeed the late G. Donald Harrison. Trained for the legal profession, Mr. Whiteford has been a confirmed organ fan since boyhood. He joined the Aeolian-Skinner Company in the fall of 1948 as assistant to the president and was elected a vice-president in 1950. He has worked very closely with Mr. Harrison through this period.

Mr. Whiteford was the general chairman of the 1950 national convention of the A.G.O. in Boston, the largest of all Guild conventions previous to the 1956 meeting in New York.

Mr. Whiteford was born in Washington, D. C., and was educated at Swarthmore College in Pennsylvania, Wesleyan College in Maryland and studied law at George Washington University. He studied voice with Reinald Werrenrath and organ with such teachers as Günther Ramin and Walter Nash. He is unmarried.

MEMORIAL RECITAL PLAYED

AT N. Y. ST. PAUL'S CHAPEL

A recital in memory of G. Donald Harrison, late president of the Aeolian-Skinner Organ Company and noted designer of organs, was given by Joseph Elliott June 20 in St. Paul's Chapel, Trinity Parish, New York City. Mr. Elliott played works of Brahms and Bach, selected to reveal the brilliance of St. Paul's Chapel organ which was rebuilt in 1950 under the personal direction and supervision of Mr. Harrison. Thousands of listeners and worshipers from the Wall Street and metropolitan areas have heard the organ since that time at daily services and at the mid-week recitals.

BIGGS WILL PARTICIPATE

IN HI-FI DEMONSTRATION

Gilbert A. Briggs, leading British authority on sound reproduction, will conduct a demonstration Oct. 3 at Carnegie Hall, New York City, comparing live performances with modern recordings of the same music. Columbia Records, Inc., Westminster Recording Company, Inc., and RCA Victor will collaborate in this second high fidelity sound reproduction program. Artists participating will include F. Power Biggs, recital and recording organist; Morton Gould conducting a percussion ensemble, and Teicher and Ferrante, duo-pianists.

A.G.O. CONVENTION HAS RECORD ATTENDANCE

MARKS 60TH ANNIVERSARY

New York Hosts Provide Full Week
of Recitals, Services, Lectures,
Panels—New Organs Heard
in Famous Churches.

More than 1,600 organists from every part of the United States registered in New York City the last week of June to enjoy the multiplicity of events arranged for their pleasure and instruction at the biennial convention of the American Guild of Organists. In addition to these visitors many attended individual events and for some of the programs the edifices in which they took place were too small. For example, the great Cathedral of St. John the Divine and St. Thomas' Episcopal Church were crowded to the point where there were not enough seats for all of the audience.

This was without doubt the largest gathering of American organists on record. In addition to the usual convention proceedings the occasion marked the sixtieth birthday anniversary of the Guild and one of the impressive events in the celebration included the cutting of a huge birthday cake at the banquet Friday evening which brought the convention to a close. The program was such a busy one that in some instances three events on the program were held simultaneously. The weather man was mildly sympathetic and after two days of extreme heat provided more moderate summer temperatures. This was helped to a certain extent by the fact that the Waldorf-Astoria, official convention hotel, provided many air-conditioned rooms for the visitors. Preliminary proceedings occupied Sunday, followed by the convention proper, which occupied every moment from Monday morning to Friday night.

Arrangements for the week were handled with punctilious promptness and clocklike precision. For this great credit was voted to Robert Baker and Virgil Fox, the convention chairmen; Miss Roberta Bailey, the convention manager; M. Searle Wright, chairman of the program committee, and the many other committees that served the New York Chapter of the A.G.O. in performing its vast task.

Pre-Convention Events

The first of the pre-convention activities was a bus trip Sunday noon to the U.S. Military Academy at West Point. In scenic beauty alone the trip up the Hudson was rewarding, and the location of the lovely gothic chapel aloft on a hill-top is a most impressive and inspiring view. John A. Davis, Jr., organist-choirmaster of the chapel, ably displayed resources of the famous chapel organ in a performance of the following numbers: Sinfonia: "I Stand with One Foot in the Grave," Bach; Concerto in B flat, Felton; Fugue in E flat (St. Anne), Bach; Fantasia in F minor, K. 608, Mozart; Magnificat, "He Remembering His Mercy" and Antiphon, "While the King Sitteth at His Table," Dupré; "Song of Peace," Langlais; Fantasia on "Ton-y-Botel," Purvis; "Ballade," Clokey; "Carillon," Vierne.

The Sunday evening event was a choral program at St. Paul's Chapel, Columbia University, by the Oratorio Society of New Jersey, Clarence Snyder, conductor. This concert featured three contemporary works, each conducted by the composer. Three "Exhortations" by Robert Elmore, opened the program. These pieces should prove popular with many choral groups, for they have a rhythmic vitality, are attractive to listen to and are most singable. Lydia Summers, contralto, was outstanding in the solo and obligato in "O Lord God of My Salvation." The audience was amused when at the end of "Who among Us Shall Dwell with the Devouring Fire?", several fire trucks whined their

COCHEREAU PLAYS RECITAL TO OPEN NEWARK, N.J., ORGAN

The new Schantz organ at the Sacred Heart Cathedral, Newark, N. J., was dedicated June 24 on the eve of the national convention of the A.G.O. A ceremony of blessing by His Excellency, the Most Rev. Thomas A. Boland, S.T.D., archbishop of Newark, preceded the dedicatory recital played by Pierre Cochereau, organist of Notre Dame Cathedral, Paris, France. M. Cochereau played: Prelude and Fugue in B minor, Bach; Chorale and "Cantabile," Symphony 2, Vierne; Scherzo, Duruflé; Symphonic Improvisation, Cochereau.

N. Caldwell-Coombes, organist of the cathedral, played the following music at services in the month of July: Chorale Phrygien, Alain; "Suite Eucharistique," Tissot; Six Pieces for Low Mass, Nieland; "Cathedral Procession," Coke-Jephcott; "Messe Basse," Vierne; Fantaisie, Langlais; "Litanies," Alain; "Le Banquet Celeste," Messiaen; "Moments Mystique," de Monfred; "Priere et Supplication," "Salve Regina," "Legende" and "Ave Maris Stella," Bedell; "Faire," Wyton.

COMPETITION ANNOUNCED FOR FESTIVAL VOLUNTARY

St. Mark's Episcopal Church, Philadelphia, announces its third annual composers' competition, requiring a "Festival Voluntary" for organ in a contemporary idiom. The composer of the prize-winning entry will be awarded \$100 and publication of the composition by St. Mary's Press of New York. The competition closes Jan. 31, 1957. Detailed information may be obtained from Wesley A. Day, St. Mark's Church, 1625 Locust Street, Philadelphia 3, Pa.

The winning work, which will be chosen by a panel of three judges, will be given its first performance April 29, 1957 (the Feast of St. Mark) and will be repeated at the solemn mass on the following Sunday.

WEINER WINS SYNAGOGUE PRIZE FOR COMPOSITION

Lazar Weiner, choir director of the Central Synagogue, New York City, and music director of the radio program, "Message of Israel," won the Jacob Weinberg synagogue composition prize for 1956 awarded by the Hebrew Union School of Sacred Music. Mr. Weiner's composition, "Ashre Haish, Psalm 1," will be published by the Sacred Music Press of the school.

way past the chapel.

Searle Wright's "The Green Blade Riseth" is a vital and hard-driven work. Like the Elmore preceding it, the rhythms are refreshing. It seemed, however, to be pushed a bit too hard. Some most interesting duet work was featured in the "Paschal Dance".

The final work was "Contemplation on the Crucifixion" by Frank Scherer. This is a lengthy work (nearly an hour) and although there are moments of great beauty, the piece as a whole is tedious. The narrations wander considerably and there are bits of the accompaniment that are trivial. Individual choruses were good, the interpretation at times somewhat theatrical.

Clarence Snyder undoubtedly has trained his choral society well. It is a professional sounding group. Unfortunately, the acoustics of the chapel do not seem to lend themselves to oratorio type works. The words at almost all times were undistinguishable and the rolling sounds obscured the clarity of the parts. Mr. Snyder was at the organ for all the works and distinguished himself admirably. Except for some overly-loud accompanying in the Elmore work, the playing was outstanding.

Registration Monday Morning

Registration began at 9:00 a. m. Monday morning and the long lines indicated that this was to be a "big" convention. While hundreds were registering, the student competition was going on at Calvary Episcopal Church. Emily Ann Cooper, a pupil of Robert Ellis at Henderson College, Arkadelphia, Ark., was the winner, playing Willan's Introduction, Passacaglia and Fugue and the Fugue a la Gigue by Bach. Runner-up was Charles M. Eve of Boulder, Col., and the ten other contestants were: Edwin Eversen of Flath of Syracuse, N. Y., Roberta Draper Gary of Cincinnati, Lloyd Holzgraf of Long Beach, Cal., Roger Nyquist of Rock Island, Ill., John Robinson of Ann Arbor, Mich., Bonnie Swearer of Huntington, Ind., Max Smith of Oklahoma City, Thomas Spacht of Delmar, N. Y., John Weaver of Baltimore and Donald E. Shelhorn of New Haven, Conn.

The judges were: Dr. Nita Akin, Dr. Seth Bingham, Dr. Harold Gleason, Harold Heeremans, Henry Overley, Dr. Alexander Schreiner, Dr. Leslie Spelman, William Watkins and Alec Wyton.

In the afternoon, before the official opening, three organ tours were arranged, all of which were repeated later in the week. Tour (A) included visits to the organs at the Riverside Church, St. Paul's Chapel at Columbia University and the Cathedral of St. John the Divine. "Old" Trinity Church, St. Paul's Chapel of Trinity Parish and Grace Episcopal Church were seen on Tour (B) and the Blessed Sacrament Church, the West Park Presbyterian Church and the Church of St. Mary the Virgin made up Tour (C).

Official Opening; Cochereau Recital

The convention opened officially Monday at 4:30 p.m. in St. Thomas' Church. Robert Baker, dean of the New York City Chapter, greeted the assemblage which filled to overflowing this large and beautiful Gothic church. A representative of the mayor of New York City welcomed the organists and brought to mind the fact that the convention had not been in New York for twenty-one years. President S. Lewis Elmer officially opened the convention and introduced Laurence Swinyard, editor of *Musical Opinion* and *The Organ* in England, who brought greetings from the Royal College of Organists.

Pierre Cochereau, organist of the Cathedral of Notre Dame in Paris, was the first recitalist, opening the newly-rebuilt Aeolian-Skinner organ. The recital was played in memory of the late G. Donald Harrison, who died while finishing the instrument. The program was made up entirely of French compositions, opening with Clerambault's Suite 2. M. Cochereau plays early French music as one would expect—with a clear technique, flowing lines, well-executed ornaments and with a silvery registration which the instrument seems to possess in abundance. The Clerambault was marred only by a sudden build-up to full organ at the end of the Caprice. M. Cochereau continued with the Chorale and "Cantabile" from Vierne's Symphony 2. The Chorale ended in a blaze of glory while the "Cantabile" gave an opportunity to show off the rich strings. Durufle's Prelude and Fugue on

the name "Alain" received a stirring performance. The manual dexterity and the rhythmic drive, always apparent in the Fugue, gave an over-all sweep to this piece which made it come alive. The symphonic poem, "Evocation" by Dupré, was notable for the rhythmic handling of large masses of tone. The agogic accents were so well managed as to give the illusion of an actual crescendo in the huge chords. In the typical French manner, M. Cochereau ended the program with an improvisation on submitted themes. This took the form of a Tryptique: Allegro, Scherzando and Adagio and Final. In the first and last movements the state trumpet was featured.

Guild Choral Service

After a reception at the Waldorf, the Guild festival choral service was held at St. Bartholomew's Church. For this service St. Bartholomew's choir was augmented by the choirs of Calvary Church and St. Mark's-in-the-Bouwerie. Harold Friedell, F.A.G.O., organist and choir-master of St. Bartholomew's, directed the massed choirs and played the service. David Hewlett played Grand Jeu and "Plainte" from Langlais' Suite Breve for the prelude and Frederick Swann and George Powers played the accompaniments. The psalm was sung to Anglican chant and the canticles were Sowerby's Magnificat and Nunc Dimittis in D. The orison anthem was Friedell's "Jesus So Lowly." In place of a sermon, Durufle's Requiem was sung. This was undoubtedly the most sensitive singing of the evening. The ethereal qualities of this work were emphasized with the very occasional climaxes offering contrast. After greetings from the rector, Vaughan Williams' arrangement of "Old Hundredth" was sung by choir and congregation, the organ being augmented by a trumpet and timpani. The Festival Te Deum by Vaughan Williams, was then sung. The service closed with the Fugue, Kanzone und Epilog by Karg-Elert, for organ, violin and women's chorus. This brought to a close a service lasting more than two hours on a very hot night.

After the service the conventioners gathered for a "rendezvous at the Waldorf". This became a nightly party for relaxation after the long days' events.

At the same time as the "rendezvous," the Canyon Press held a reception for the Guild members to meet the composers represented in its catalogue. Invitations were given at registration and this party was literally jammed. It was most difficult even to find the composers!

Morning Prayer at St. Thomas'

After the morning coffee hour "for early risers" Tuesday morning at the Waldorf, which thereafter was a daily feature, St. Thomas' Church was again filled for choral morning prayer. The boys at the St. Thomas' choir school were called back from their summer holiday to sing this special convention service under the direction of William Self, organist and master of the choir. Playing the service was Edward A. Wallace, associate organist of the church, and the prelude and postlude were played by David R. Fuller, organist of Dartmouth College.

The prelude was Franck's Chorale in B minor and was refreshingly followed by a silent procession of the choir of boys and men. "If Ye Love Me" by Tallis, and a rousing "Hosanna to the Son of David" by Weelkes, were sung as an introit. The service music included a psalm-tone setting of the Venite, Sir Walford Davies' setting of Psalm 23, Te Deum in B flat by Willan, and Benedictus in A by Stanford. The service was interspersed throughout with anthems representing numerous schools: "For Thee, Jehovah," Bach, sung in a good baroque style; "Comest Thou, Light of Gladness," Heinrich von Herzogenberg; "Adoramus Te," Di Lasso, and "Vere Languores," Lotti, sung by the boys alone; "Alma Redemptoris," Palestrina; "A Story Fair," Lapland carol arranged by Dickinson; "Grieve Not the Holy Spirit of God," T. Tertius Noble, who was at St. Thomas' for many years, and Nunc Dimittis, Gretchaninoff. Mr. Self eliminated two anthems because of the excessive heat and length of the service.

It was good to find a boys' choir that can be heard below a high C. Some comments were made in regard to the edgy tone in the lower register, but it would seem to this reviewer that Mr. Self is still in the process of developing the tone he desires and that these minor faults will be cleared up. The pitch was con-



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1956 CATALOGUE

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and
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PETERS EDITION is published in a uniform style, the scholarship of the editing is exemplary, and the quality of PETERS EDITION publications is worthy of a music publishing house which has always justly claimed its name to be a guarantee of superiority in editing, engraving, printing, paper, and binding.

New Vocal-Choral-Organ Catalogue and Chamber Music Catalogue available in September, 1956

sistently good and the parts were clear and well-balanced. The rector of St. Thomas' greeted the convention and gave a short eulogy of the late G. Donald Harrison. Prayers were said for the repose of his soul and the choir sang Rosselli's "Adoramus Te" in memoriam.

A note of amusement and annoyance was the occasional boom within the service and also the recital the day before. Excavations for new buildings are underway on both sides of St. Thomas' and dynamite blasts burst forth frequently, occasionally at times peculiarly appropriate to the text being sung. A fine rendition of the Final from Widor's Symphonie Romane closed the service.

Tuesday Afternoon at Riverside

The convention moved uptown in the afternoon, first to the Riverside Church for a joint recital by Donald McDonald of the West End Collegiate Church in New York and Westminster Choir College, and George Faxon of Trinity Church, Boston, and the New England Conservatory. Mr. McDonald played two Chorale Preludes from Bach's "Clavierübung": "Kyrie, God, Holy Spirit" and "Jesus Christ, Our Saviour." Bach's Sinfonia "We Thank Thee, God" and Willan's great Introduction, Passacaglia and Fugue. Mr. McDonald's Bach, though clear throughout, is conceived in the orchestral manner. The "Jesus Christ, Our Saviour" seemed to lack any rhythm whatsoever, although the finger technique was admirable. Mr. McDonald's style seemed much better suited to the Willan which received a brilliant performance. He made extensive use of the large antiphonal organ and showed off the romantic qualities of both the piece and the instrument to good advantage.

Mr. Faxon's part of the recital was most interesting because he played five pieces that were probably new to almost all the listeners: Fantasy, Herbert Fromm; Prelude 3, Leland Proctor; Scherzo Fantasia, Carl McKinley; "Gregorian Rhapsody," Titcomb, and Toccata, Nancy Plummer Faxon. Mr. Faxon's playing was excellent throughout showing clean technique, rhythmic vitality, accurate phrasing, imaginative registrations

and good taste. The McKinley piece must have surprised many who know his works of the more sweet and sentimental variety. It is a most attractive work with a surprise ending.

One of the most interesting events in the multiple programs was a mystery choral drama, "The Coming of Christ," text by John Masefield and music by Gustav Holst. This performance took place at the James Memorial Chapel at Union Theological Seminary. In addition to the cast for the drama, participating were the chapel choirs of the seminary under the direction of Ifor Jones, Albert Russell, organ, George DeFoe and Paul Oman, trumpet. The demand for seats at this performance was so great that it was repeated later in the week. Originally the play was written to be performed in Canterbury Cathedral on the steps leading from the nave to the "quire" and was performed Whit Monday and Tuesday in 1928.

At the same hour the Guilet String Quartet played a program of chamber music at the McMillan Theatre of Columbia University. Mozart's Quartet in F major, K. 590, and Hindemith's Second Quartet made up the program.

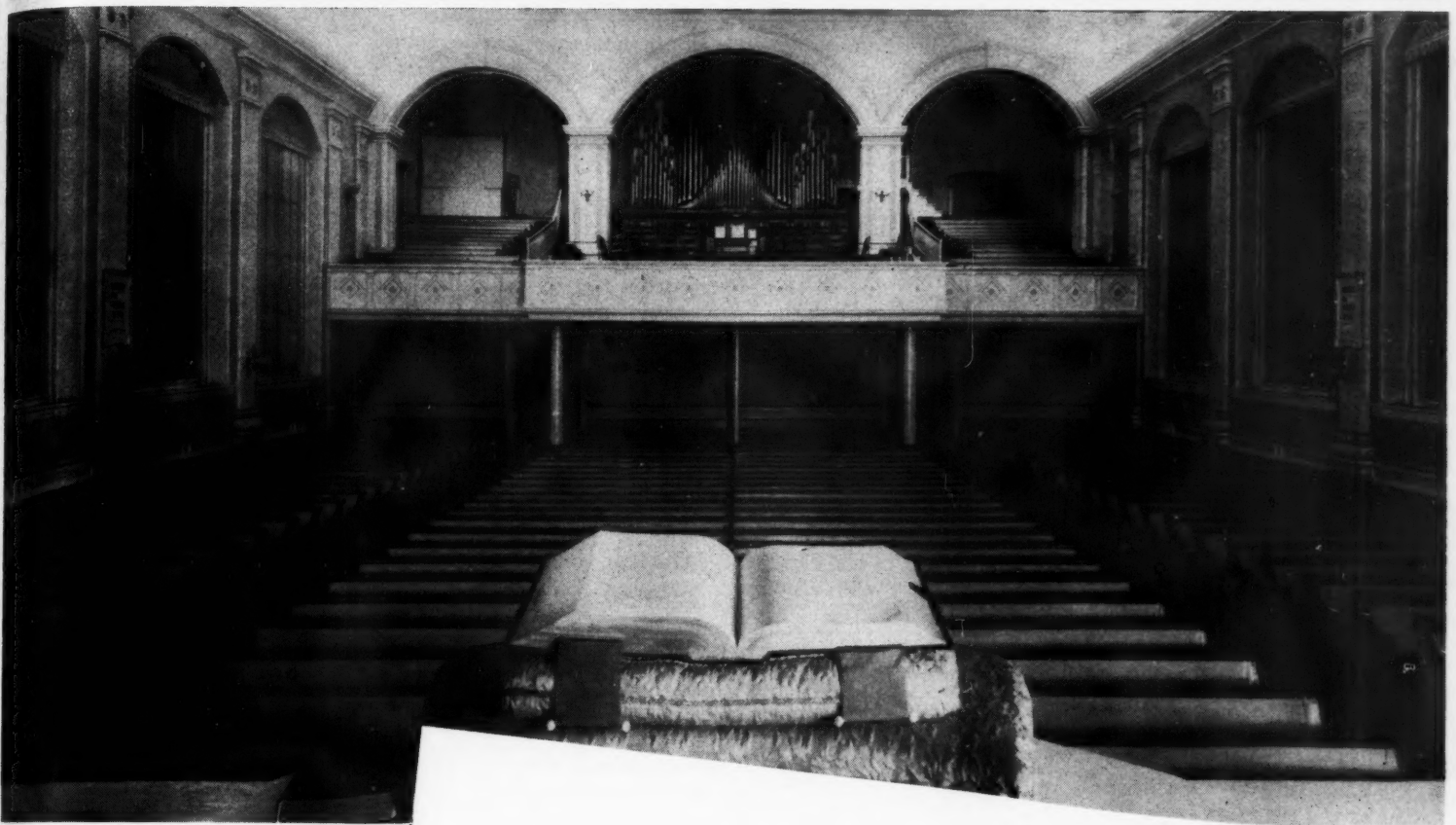
Tape Music Lecture

A lecture and demonstration on "Recent Developments in Tape Music" was delivered by Dr. Vladimir Ussachevsky, associate professor of music at Columbia University, at St. Paul's Chapel. To many this was undoubtedly just a great many wild sounds. It was a demonstration of experimentation in a new field since the advent of the tape recorder. A wide variety of sounds can be put together on tape which form patterns and may or may not make music, depending on the point of view. Dr. Ussachevsky pointed out that electronic music is closely allied to the twelve-tone and similar systems of composition. An interesting "piece" was by

(Continued on page 16.)

THE DIAPASON

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Interior of the
Central Moravian Church.

The Central Moravian Church
Bethlehem, Pennsylvania

WALTER H. ALLEN, D.D.
MINISTER

July 6, 1956

CONGREGATION ORGANIZED
JUNE 25, 1742

Mr. M. P. Moller, Jr., President
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Dear Mr. Moller:

May I add my personal word of appreciation for the
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Yours sincerely,

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Robert Elmore
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THREE-MANUAL INSTRUMENT

September Installation Planned for
St. Paul's Evangelical Lutheran
Church—Unrath Is Organist
and Director

The Schantz Organ Company has been chosen to build a new three-manual organ for St. Paul's Evangelical Lutheran Church, Decatur, Ill. Installation will take place in September.

Parts of the great and pedal divisions will be exposed and will project into either side of the chancel area. The console and choristers will be located in the transept.

The director of music is Emanuel Unrath. The sale was negotiated by A. C. Strahle, Mid-west representative for the Schantz Company.

The specification will be as follows:

GREAT ORGAN.

Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes (Prepared for).

SWELL ORGAN.

Rohrgedeckt, 16 ft., 12 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Waldflöte, 4 ft., 73 pipes.
Piccolo, 2 ft.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Hautbois, 4 ft., 73 pipes.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Nachthorn, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nazat, 2½ ft., 61 pipes.
Spitzflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Chimes.

JOSEPH J. McGRATH AND BISHOP OF SYRACUSE



JOSEPH J. McGRATH, F.A.G.O., who is shown being congratulated by the Most Rev. Walter A. Foery, bishop of Syracuse, N. Y., was awarded the honorary degree Doctor of Humane Letters at the commencement exercises of LeMoyne College. Dr. McGrath has been organist of

the Cathedral of the Immaculate Conception in Syracuse for thirty years. Long a member of the faculty of Syracuse University, his alma mater, he has been a prolific composer of masses, motets and organ and orchestral pieces. He has won many prizes for his creative work.

PEDAL ORGAN.
Principal, 16 ft., 12 pipes.
Bourdon, 16 ft., 44 pipes.
Rohrgedeckt, 16 ft.
Octave, 8 ft., 32 pipes.
Bass Flute, 8 ft.
Rohrflöte, 8 ft.
Quint, 10½ ft.
Choralbass, 4 ft.
Rohrflöte, 4 ft.

SCOTT SWAIN WITHROW will become instructor in organ at the George Peabody College for Teachers, Nashville, Tenn., in September. He holds a B.M. degree from Oberlin College and an M.M. from the Eastman School of Music.

COLUMBIA SESSION HEARS ORGAN AND CHORAL MUSIC

A feature of the summer session at Columbia University, New York City, has been the series of noon-day organ recitals in St. Paul's Chapel. In July Marilyn Mason, Mus.D., of the University of Michigan faculty, who is teaching at Columbia again this summer, alternated with Herbert Burtis, M.S.M., summer session organist and choirmaster. Wilma Hoyle Jensen, organist of the First Methodist Church, Westfield, N.J., was the first of a series of guest players who will appear until the end of the session. They include the following: Clara Tilton, a student at Syracuse University; Richard Peek, minister of music at the Covenant Presbyterian Church, Charlotte, N.C.; Isabelle Emerson of the class of 1956, Barnard College; John Ferris, A.A.G.O., organist and choirmaster of the First Methodist Church, Red Bank, N.J.; Harriet Slack Richardson, M.Mus., St. Mark's Episcopal Church, Springfield, Vt., and Thomas Richner of the faculty of Teachers College, Columbia University.

Other music for the summer session included two "summer evenings of music" in July (an evening of two-piano music by Isabelle Emerson and Herbert Burtis and a program of sonatas by Paul Wolfe, harpsichord, and Martha Blackman, viola da gamba). Two more of these evenings in August will feature Vernon de Tar of the Juilliard School in an organ recital and the summer choir and soloists under the direction of Mr. Burtis. He will also direct the choir in a service Aug. 12.

RICHARD HAYNES WILL GO ABROAD ON PARSHAD AWARD

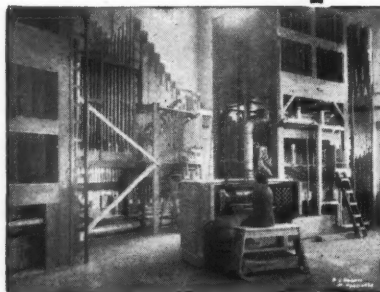
A Parshad scholarship has been awarded Richard Haynes, an organ major at the New England Conservatory of Music. Now a pupil of George Faxon, his earlier training was guided by Claire Coci and Richard Keith. Mr. Haynes will leave Aug. 23 to study organ and church music with Dr. Michael Schneider at the Northwestern State Academy of Music in Detmold, Germany. Mr. Haynes has been organist and choir director at the Messiah Lutheran Church in Roslindale, Mass., for the last year.

CALVIN COLLEGE TO HOLD CHURCH MUSIC CONCLAVE

The third summer conference on church music will be held on the campus of Calvin College, Grand Rapids, Mich., August 21-24. Among the faculty will be: Dr. Olaf Christiansen, chairman of the department of music at St. Olaf College and director of the St. Olaf choir; Wilmer T. Bartholomew, minister of music at the East Congregational Church, Grand Rapids, and a recognized authority on acoustics; Professors James DeJonge and Seymour Swets of Calvin College, and John Hamersma, organ teacher at the college.

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CALL TO ALL ORGANISTS
Organists are invited to attend the annual convention of the Canadian College of Organists in Montreal Aug. 28-30, 1956. We extend a cordial welcome to all delegates and their friends.

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Aeolian-Skinner Company Makes Many Changes and Additions at Fifth Church of Christ, Scientist, New York City.

The organ of Fifth Church of Christ, Scientist, New York City, has been completely re-designed and rebuilt by the Aeolian-Skinner Company, Boston, Mass. The original organ was built by Ernest M. Skinner. Numerous changes and additions have been made and work on the large organ was completed in the late spring.

The stoplist is as follows:

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4-6 ranks, 288 pipes.
Cymbel, 3 ranks, 183 pipes.
Chimes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Geigen, 8 ft., 73 pipes.
Viole de Gamba, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Echo Viole, 8 ft., 73 pipes.
Echo Viole Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Scharff, 3 ranks, 183 pipes.
Contre Trompette, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clairon, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Klein Erzähler, 8 ft., 2 ranks, 134 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp.
Celesta.

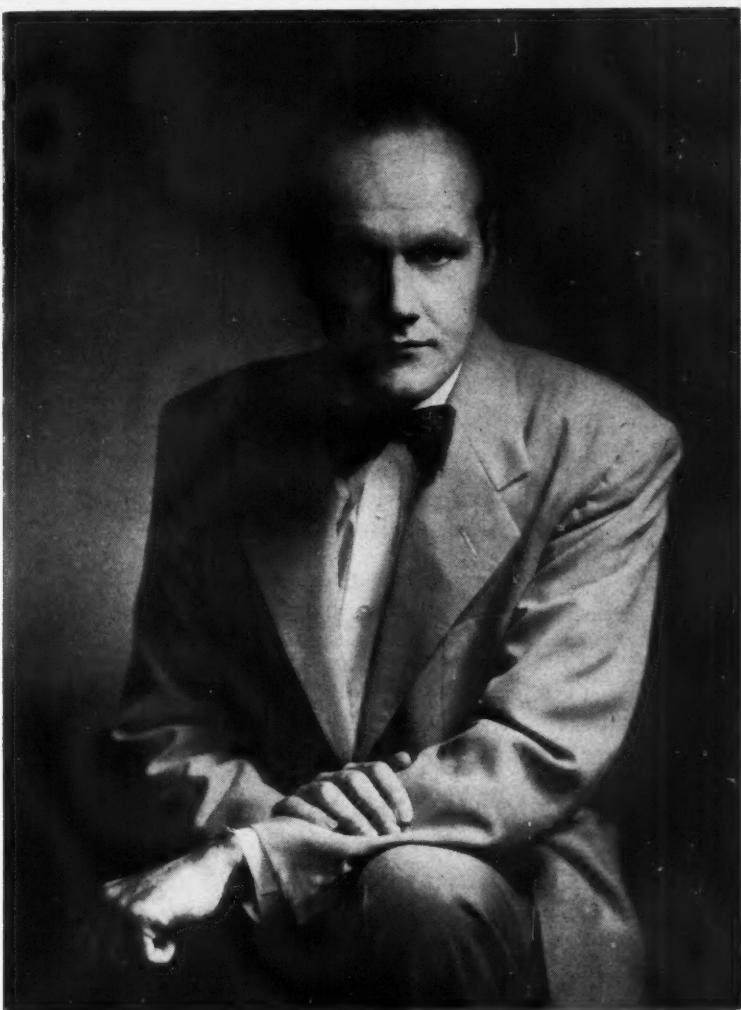
POSITIV ORGAN.
Nason Flute, 8 ft., 61 pipes.
Koppel Flute, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Cromorne, 8 ft., 61 pipes.

SOLO ORGAN.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.

ANTIPHONAL ORGAN.
Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 61 pipes.

PEDAL ORGAN.
Bourdon, 32 ft., 12 pipes.
Contre Basse, 16 ft., 32 pipes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Quintaten, 16 ft.
Echo Bourdon, 16 ft.
Principal, 8 ft., 32 pipes.
Cello, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt, 8 ft.
Quint, 5 1/2 ft., 32 pipes.
Choral Bass, 4 ft., 32 pipes.
Nachthorn, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Fourniture, 3 ranks, 96 pipes.
Cymbel, 2 ranks, 64 pipes.
Bombarde, 32 ft., 12 pipes.
Trompette, 16 ft.
Trumpet, 8 ft., 12 pipes.
Clairon, 4 ft., 12 pipes.
Chimes.

ANTIPHONAL PEDAL ORGAN.
Principal, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Dulciana, 16 ft.
Principal, 8 ft.
Dulciana, 8 ft.
Posaune, 16 ft., 32 pipes.
Posaune, 8 ft., 12 pipes.



JOSEPH S. WHITEFORD

It is with a deep sense of personal loss that the Directors of the Aeolian-Skinner Organ Company must record the passing of G. Donald Harrison. Of his many friends, those will feel the loss most poignantly who worked with him and who knew his endearing personal qualities at first hand. Under his Presidency, the traditionally fine skills which had distinguished the Company for a generation were applied to expanded concepts of tonal design.

But his lasting bequest to the art will evolve in a projection of his own creative approach and a fresh appraisal of the organ builder's calling. To secure this wish, he designated a successor.

The Directors are therefore proud to announce as President and Tonal Director, Joseph S. Whiteford, to whom the Company's artistic policies, broadening horizons and industrial preeminence in recent years owe so much.

George L. Catlin

GEORGE L. CATLIN
Chairman, Board of Directors

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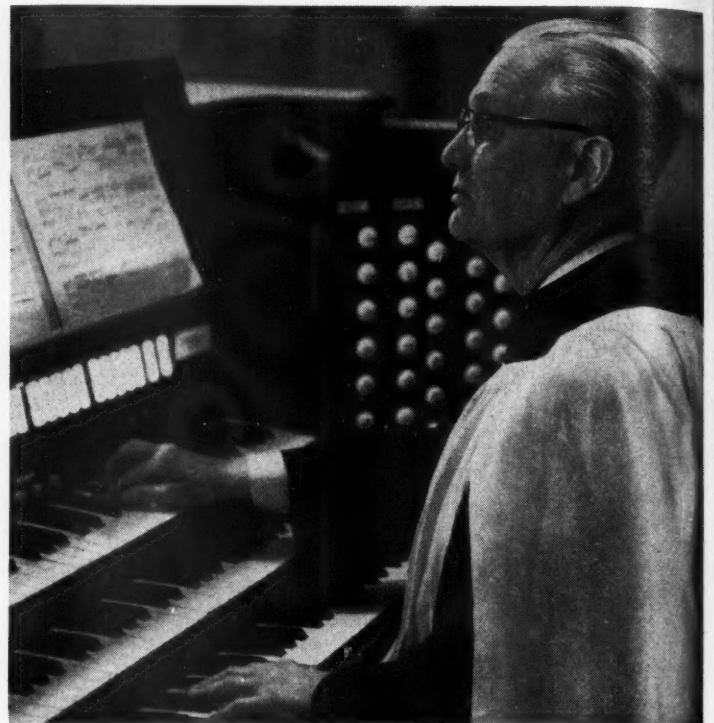
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VERNE R. STILWELL, WHO HAS RETIRED



VERNE R. STILWELL, dean of Grand Rapids, Mich., organists and choirmasters, retired July 1 after fifty-one years at Grace Episcopal Church. He has played under five rectors of Grace Church and four bishops of the diocese. About 1,500 adults and 1,000 children have been members of his choirs during this period. Several of his organ students fill important church and college posts and at least four of his former choir boys have entered the ministry.

Mr. Stilwell began playing the organ as

a high school youth. He attended the Chicago Musical College and the American Conservatory in Chicago and the Guilman Organ School in New York. He also studied under Palmer Christian at the University of Michigan, with Peter Christian Lutkin of Northwestern University and with Canon Winfred Douglas. He is a charter member of the Western Michigan Chapter of the A.G.O. and its former sub-dean.

Mr. Stilwell will be 73 this month and he intends to continue his teaching career.

CHORAL CONCERT IS BASED UPON LUTHERAN HERITAGE

A sacred choral concert of music from the Lutheran heritage was given May 20 at the Immanuel Lutheran Church, Evanston, Ill. Two choirs, two violinists, a cellist, a pianist and Miss Barbara Engstrom, organist, joined in the program under the direction of Walter G. Nau. The music included: Passacaglia in D minor, Buxtehude; "Arise, Arise, This Day Rejoices", Walther; "Spirit Most Holy", Scandello; "All Glory Be to God", Schröter; "O Christ, Thou Lamb of God", arranged by Willan; "Today Arose Christ", Praetorius; "In Dulci Jubilo", Buxtehude; "Beneath the Shadow of the Cross" and "And Was Incarnate" (Mass in B minor) and "Now Let Every Tongue" (Sleepers, Awake), Bach.

ARDEN WHITACRE MARRIES MISS TRISMEN IN FLORIDA

Announcement has been made of the marriage July 3 of Miss Maud Detmar Trismen to Arden Whitacre, recital organist and minister of music at the First Presbyterian Church of Canton, Ohio. The wedding took place at Winter Park, Fla. Mr. and Mrs. Whitacre will make their home in Canton.

MUSKEGON CHOIR HONORS HAYS AS COMPOSER-GUEST

Robert Wilson Hays, assistant professor and organist at Kansas State College, Manhattan, Kans., was guest composer and organist at a concert June 19 by the sanctuary choir of the Central Methodist Church, Muskegon, Mich. The choir sang three of Mr. Hays' choral works: Psalm 90, "O Lord, Support Us All the Day Long" and "Behold Your King". Mr. Hays played the Mozart Fantasia in F minor, K. 609, Toccata-Carillon by Francis H. Hopper, former organist at Central Church, and his own improvisation on a Plainsong. Paul Schulze directed the choir, Henry J. Klooster was organ accompanist and Lucille Bell piano accompanist.

DORR THOMAS APPOINTED TO ROCHESTER, MINN., POST

Dorr Thomas has been appointed organist-choirmaster of Calvary Episcopal Church, Rochester, Minn., after having served nearly ten years at Christ Episcopal Church, Red Wing, Minn. He has been active in the A.G.O. serving as general chairman for the regional convention in Minneapolis in 1949.

Mr. Thomas will begin his work in Rochester Sept. 1.



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**NORTH CAROLINA CHURCH
INSTALLING NEW SCHANTZ**

Installation is being made this month of a new three-manual organ in the First Baptist Church, Belmont, N. C., by the Schantz Organ Company.

Negotiations for the sale were handled by Alfred Lunsford, Schantz representative, who also developed the stoplist which is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes.
Tremulant.

SWELL ORGAN.

Viole d'Ambe, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Spitzprincipal, 4 ft., 73 pipes.
Stopped Flute, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Hautbois, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Geigen Octave, 4 ft.
Waldflöte, 4 ft., 73 pipes.
Flautino, 2 ft.
Clarinet, 8 ft., 61 pipes.
Harp-Celeste, 44 notes.
Tremulant.

PEDAL ORGAN.

Double Diapason, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes.
Octave, 8 ft.
Major Bass, 8 ft.
Dolce Flute, 8 ft.
Super Octave, 4 ft.

BUILDER PLAYS RECITAL**TO DEDICATE INSTRUMENT**

John F. Shawhan, organ builder of Grand Rapids, Mich., played the dedicatory recital on the organ built by his firm for St. Leo's Church, Winn, Mich., May 27. His program included works by Bach, Reger, Boellmann, Guilmant, Vierne, Peeters, Dunstable and Schehl.

**MADISON, N. J., CHURCH HAS
COLORFUL CHOIR SEASON**

The chancel choir of the Madison Methodist Church, Madison, N. J., sang a series of musical services this last season that were widely attended by people of the surrounding areas. The music of the Madison Church is under the direction of W. Norman Grayson, minister of music. In addition to the chancel choir of fifty-two voices, the program includes a youth choir of thirty voices and a children's choir of sixty voices. Mr. Grayson is assisted in his work by Mary Romano Alvey.

On Advent Sunday, the chancel choir gave the Christmas portion of "The Messiah." The choir sang Part 1 of Mendelssohn's "Elijah" in February. Guest soloists were Arthur Cooper and Donald Gage, tenors, and Calvin Marsh, bass of the Metropolitan Opera Association. On Passion Sunday a stirring performance of Sowerby's "Forsaken of Man" was given with Mr. Gage and Richard Eikenberry assisting the quartet and choir. The choir sang two cantatas in April for the Metropolitan New Jersey Chapter of the A.G.O.: Mrs. H. H. A. Beach's "Canticle of the Sun" and Clokey's "For He Is Risen."

FIRST ORGAN CLASS HELD**IN M.M.T.A. STUDENT CONTEST**

For the first time in the history of the Minnesota Music Teachers' Association, an organ division was included in the 1956 student contests sponsored by the organization. Marion Hutchinson was organ chairman. The winners participated in a program for organ and strings at Scott Hall, University of Minnesota, for the M.M.T.A. Convention June 18.

Paul Connick, 17-year-old pupil of Orlando Schmitt of Mountain Lake, played Prelude, Fugue and Chaconne by Buxtehude; Earl Eyrch, 12-year-old pupil of Miss Hutchinson, played Mozart's Sonata in D, K.144, with the M.M.T.A. Orchestra, directed by Clifford Brunzell of the Minneapolis Symphony Orchestra; Mary Ann Lahti, 16-year-old pupil of J. Otto Froelich, played Toccata from the "Gothic Suite" by Boellmann.

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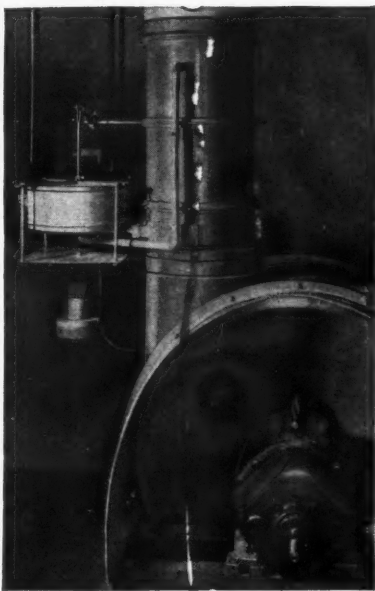
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of noise has been eliminated also by the use of special rubber and canvas flexible sleeves for pipe connections and felt pads under the Orgoblo.

The organist finds the utmost in action, and control with dependable air whether playing with full organ or the softest stop played alone. And last, but not least, the organ maintenance man testifies to the simplicity, long life, mechanical and electrical perfection obtained in the Orgoblo. Ask for the Bulletins.

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It provides a change-of-pace in rehearsals, a touch of musical humor, and choral material useful for the social functions of the church.

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Recently we published a collection of songs for young singers that is perfectly suited to this use. It's called *A Singing Bee*, and it is the work of Livingston Gearhart.

There are some sacred songs in *A Singing Bee*, but most of them are secular. The vocal lines, for two-part treble voices, are easy; the accompaniments are full of imagination and freshness; the songs are in good taste for young people. Besides, they're real fun to sing. We'll guarantee a good number of loud and long laughs with every copy.

To test your interest in this idea we offer you a reference copy of *A Singing Bee* at no charge. Just send us the coupon below.

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Can Warm-ups for Choirs Build Good, Dependable Tone?

By PHILIP TREGGOR
[Choral Director at the University of Connecticut.]

I believe it to be quite debatable whether vocal exercises are necessary or, indeed, contribute any real and lasting good to the singing of choral groups in general. If you consider a "sense of doing something constructive for the voices under one's guidance" as a main incentive, you can readily understand the inclination of many choral conductors to spend ten minutes or more on so-called "warm-up" or "tone-building" exercises.

The questionable element is apparent when you ask, "How does Mr. Conductor expect his singers to understand, perform correctly and at once the exercises he enthusiastically demonstrates when we realize that a qualified voice teacher may spend an entire season getting one individual (usually particularly talented) to perform these very same exercises only somewhat accurately?" Where is the concern for the individual problem? How can any single exercise be the correct one for all singers?

In any set of exercises so presented there is the inevitable "breathing, breath-control bonanza", guaranteed to make the most frail bellows capable of working like Brunnhilde's. The usual result of such activity is several cases of paralyzed diaphragms with assorted heaving chests.

Most serious vocal teachers shy from discussion of breathing principles with a new pupil for the reason that too much concern with this very natural process at the beginning of his study will often inhibit and render unnatural that which if left alone would undoubtedly fulfill its purpose quite nicely. Yet many conductors upon seeing their potential choir for the first time will insist that they bounce to their feet, stand erect and prepare to become better singers. They will then proceed to illustrate all sorts of breathing exercises and calisthenics with a request that they be imitated. A superficial explanation of these vocal suggestions is all that the average choir member may expect. Have you ever witnessed a choir member stopping the warm-up period to inquire what she must do to make her tummy pop out instead of in; or what she can do to stop her throat from hurting when trying so hard to get her voice "forward"? They do not ask because they undoubtedly realize, though their conductor may not, that such questions belong in the vocal studio. The choral conductor should not attempt to give group voice lessons under the guise of warm-up exercises. Nowhere else in the field of music is individual attention more important to success than in the area of vocal study. There is no common denominator. There is only the individual.

You may well ask why choral conductors are deluded into thinking they are accomplishing great things in building quality into their choral voices through these exercises. Perhaps they are not completely honest with themselves. Is the tone really better after a few sessions of vocal hocus-pocus or does it just seem so? Does the conductor simply feel that it could not help but be better following the execution of such fine vocalizes . . . vocalizes that he has found so beneficial to himself over the years? In some instances the conductor may be convinced by increased volume alone that something new has been added to the quality of tone; that because the tone is stronger, it is necessarily better. Or because there has been a riotous amount of huffing and puffing along with arm raising and chest heaving, his group is ready to execute the most difficult of choral passages.

One fact is clearly apparent. Every choral singing group must be allowed a brief period to warm up. No group of people is able to sing with enthusiasm and tonal beauty from the start. They need time to get into the swing of things; to become mentally alert.

What better time can be found than this first brief period for the reading through of a passage or selection that is not learned well from the standpoint of the notes . . . music that is in need of repetition for note learning alone. Because the singers must immediately marshal their attention to handle the unknown

notes their attentiveness is brought to focus very quickly. On the other hand, these same singers might well be found performing listlessly an often used warm-up exercise, giving it perfunctory attention as they gaze about the hall to see who is present and who is not.

A second consideration, and one not to be dismissed lightly, is that of the benefit gained from this opportunity for an extra "run-through" of a difficult problem. Here it is possible to really kill two birds with one stone.

Most choral groups do not have sufficient rehearsal time for the music they perform. With this in mind, doesn't it seem reasonable for a conductor to choose for vocal exercises certain scale passages from the "Messiah" they are preparing rather than to use some arbitrarily selected scale passage that has no direct relationship to the "Messiah"? Again, the two birds idea.

Pitch problems: some have recommended exercises in the singing of intervals as an aid to securing better pitch control by the group. If any of you have been fortunate (or unfortunate) to instruct a class in solfege, you will understand very readily the preposterous claims attributed to such group activity. Recognition of intervals and the accurate singing of these intervals involves a long, slow process of learning and many hours (not minutes) of practice for the average singer. I use the term *average* because choral groups are usually made up of very average singers and not the live-wire leaders of an ear training class. If this business of singing intervals accurately is a long and difficult process to teach individually or in small classes, how can a conductor expect even to approach success with it through periodic four to five minute sessions with a large glee club? While it is not my purpose to go into the problems of pitch difficulties and their solutions at this time, I do feel that the time spent in pitch training and interval recognition during a warm-up period might better be incorporated into the general rehearsal. Here too, your gain could be twofold . . . you may contribute to the choir's more permanent technique for recognizing and singing intervals accurately; but more definite and important, by using difficult intervals selected from the music in hand, you will be reasonably sure that these notes at least will be sung correctly in your concert!

Regarding tone quality: I don't believe, as many apparently do, that a permanent or semi-permanent tone quality can be built through short periodic vocalizing. By permanent I mean a beautiful quality of tone which is ever on tap . . . always available to the conductor when he needs it. While I think it possible to build a beautiful singing tone by the end of a ten-minute vocalizing period designed for that purpose, I also believe that the result will be of a temporary nature at best. It will do little or nothing to promote beautiful tone beyond that moment. To carry this argument further I feel that a beautiful singing quality arrived at in the next to last rehearsal is not certain to appear in the concert. Of course the chance for its appearance is greater . . . but there is no guarantee. If this be true, why waste time striving for beautiful quality in exercises?

Affirmatively let me say that I believe tone production is a thing of the moment. It is the conductor's immediate and everlasting concern. An individual can practice the formation of a tone until the habit is so strong that he can reproduce a facsimile of the original tone with great accuracy. But the choral group, on the other hand, can never do this very accurately. There are too many variables where there are so many individuals.

The best that a conductor can hope to do is to create beautiful tone quality measure for measure and word for word in the score he is working . . . to recognize that tone quality is an ever changing, living thing; that here there is no absolute; that he cannot reasonably expect to build a tone quality through vocalizes which is then to be turned on like an electronic device to function when the music is dealt with.

Tone quality is a long-term project, and if it shows manifestations of permanency it is because of the fine guidance on the part of the conductor who must wage a never-ending battle in each individual measure for the right tone quality, pitch and nuance.

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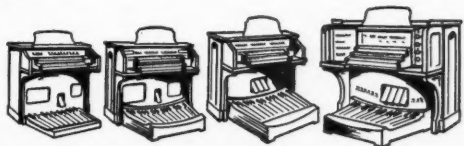
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Choirmaster Examination Requirements Announced; Test Dates for 1957 Set

Requirements have been announced for the 1957 examinations for the Guild Choirmaster Certificate. The tests will be held Wednesday, June 12 at headquarters and in chapter centers.

As in the past, two choirmaster examinations are offered. One is for Roman Catholics and the other for non-Roman Catholics. The requirements for the latter test are as follows:

SECTION I—PRACTICAL

1. The candidate will be called upon to demonstrate with a choir (which will be provided) methods of good breathing, good tone production, purity of vowel sound and clear enunciation.

2. (A)—(Organist-choirmasters)—to direct from the console while accompanying the choir in the singing of Chant 612 (Plainchant), "Venite, Exultemus Domino," page 707, 1940 Episcopal Hymnal; and Chant 659, "Cantate Domino" (Anglican), setting by Turle, page 727, 1940 Episcopal Hymnal; or (B)—(Non-organists)—To rehearse the choir in the singing of the above. (The organ accompaniments will be played by one of the examiners.)

3. (A)—(Organist-choirmasters)—To direct from the console while accompanying a performance of two stanzas of a hymn to be selected by the examiners from the 1940 Episcopal Hymnal, and a part or all of one or more of the following anthems. Candidates will be expected to modulate from one number to the next, so as to form a musical bridge connecting the two keys and styles. (a.) "The Lord Will Not Suffer Thy Foot to Be Moved," J. S. Bach (C. Fischer); (b.) The Hundredth Psalm, Vaughan-Williams (Galaxy); (c.) "Puer Nobis Nascitur," Bingham (Christmas Choral Music, No. 9600-G. Schirmer); or (B)—(Non-organists)—Candidates will rehearse the choir in a performance of a hymn to be selected by the examiners from the 1940 Episcopal Hymnal, and a part or all of each of the above anthems. (The organ accompaniments will be played by one of the examiners.)

4. (A)—(Organist-choirmasters)—To rehearse the choir in the singing of the whole or any portion of one or more of the following unaccompanied anthems: (a.) "Calligaverunt Oculi Mei," Vittoria (G. Schirmer); (b.) "Alleluia," Randall Thompson (E. C. Schirmer); (c.) "Come, My Way, My Truth, My Life," Friedell (H. W. Gray); or (B)—(Non-organists)—To rehearse the choir in the singing of the whole or any portion of each of the above unaccompanied anthems.

Viva voce: Candidates will be expected to answer questions arising out of the practical tests; the pronunciation of Church Latin, and the singing of an example of plainsong at sight (Liber Usualis) and such questions concerning anthems (rehearsed and accompanied) regarding construction and general form.

SECTION II—PAPER WORK

(Non-organists only) Ear Tests: To write down from dictation two short passages; one in two parts and one in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

(Three and a half hours allowed for this paper). All will be asked questions regarding the following points:

1. The rudiments of music and simple harmonization.

2. The harmonization of a given hymn-tune or chant.

3. A general knowledge of the Ecclesiastical Modes; names, intervals, range, finals and dominants of each, transposition and use in general musical composition. (Knowledge of Gregorian notation is necessary.)

4. Choir organization and training.

5. Repertory of church music. Selection of suitable music for services (including all schools), taking into consideration size, balance and efficiency of the choir.

6. General questions on the form and con-

struction of choral composition.

7. (Non-organists only) Questions in music history and additional questions in form. Roman Catholic organists and choirmasters will be required to stand the following examination:

SECTION I—PRACTICAL

Viva voce: The candidate will be required to answer questions concerning the liturgy of the Roman Catholic Church. The mass, vespers, 40 hours devotion, feast days, Holy Week, the Easter vigil; i.e., the procedure to be followed at all services. Also the pronunciation of ecclesiastical Latin and the singing of an example of plainsong at sight (Liber Usualis). Also legislation: The Motu Proprio of St. Pius X and all regulations. (Motu Proprio obtainable at Catholic University, Washington, D. C.) Also questions arising out of the practical tests.

1. (Organist-choirmasters only)—The candidate will be called upon to play on the organ with acceptable harmonization a short selection from the Liber Usualis in Gregorian notation.

2. (Organist-choirmasters only)—To improvise approximately one minute and a half on a Gregorian theme.

3. (A)—(Organist-choirmasters)—To accompany on the organ and direct the choir (which will be provided) in a performance of one of the following: (a.) "Deus, Dum Egredieris"—Introit from the Mass for Wednesday in Whitsun Week. Liber Usualis, p. 892; (b.) "Meditabor in Mandatis Tuis"—Offertory from the Mass for the second Sunday in Lent. Liber Usualis, p. 548; or (B)—(Non-organists)—To rehearse and direct the choir in a part or all of each of the above works. (The organ accompaniments will be played by one of the examiners.)

4. (A)—(Organist-choirmasters)—To rehearse the choir in the singing of a portion or all of both of the following works: (a.) "Ut Queant Laxis"—Hymn from Second Vespers for the Feast of the Nativity of St. John the Baptist. Liber Usualis, p. 1504; (b.) "O Magnum Mysterium." Vittoria (J. Fischer & Bro.); or (B)—(Non-organists)—To rehearse the choir in the singing of the whole or any portion of both of the above works.

SECTION II—PAPER WORK

(Non-organists only) Ear Tests: To write down from dictation two short passages; one in two parts and one in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

(Three and a half hours allowed for this paper). All will be asked questions regarding the following points:

1. The rudiments of music and simple harmonization.

2. Schools of polyphony.

3. Plainsong: Modes, neumes used in Gregorian chant, rhythm, pauses, rhythmic signs, antiphonal and responsorial chant, hymns, psalmody, syllabic and melismatic chants.

4. Choir organization and training: (Men's and boys' voices) Gregorian chant and all musical requirements of the liturgical service. Tone production and interpretation.

5. (Non-organists only) Questions in music history and additional questions in form.

Canacadea Holds Annual Institute.

Under the leadership of Lois Boren Scholes, director, the Canacadea Chapter held its eighth church music institute at Alfred University July 15-20. The institute, using the facilities of the First Alfred Seventh Day Baptist Church and the Union University Church, offered daily courses of study in the rhythmic choir by Margaret Fisk, California Institute of Technology; conducting and rehearsal techniques by Robert Fountain, Oberlin College; a series on the boy choir by Raymond F. Glover, organist-choirmaster, St. Paul's Cathedral of Buffalo, and a course on the church organist by Theodore Schaefer of the National Presbyterian Church, Washington, D. C. Special evening concerts open to the public featured members of the staff.

Midwinter Conclave to Be in St. Louis.

The annual national midwinter conclave of the American Guild of Organists will be held Dec. 26 to 28 in St. Louis, Mo. Howard Kelsey is in charge of the arrangements.

MINNESOTA CHAPTER—The Minnesota Chapter sponsored a musical service May 25 at the Mount Olivet Lutheran Church, Minneapolis, at which Raymond C. Boese, organist at St. Olaf College, Northfield, was guest soloist. The choir of the church, directed by Edith Norberg with Karen Klansky at the organ, sang the choral portions of the service. Mr. Boese played: Prelude and Fugue in G minor, Buxtehude; "Alma Redemptoris Mater", Dufay; "Ein frohlich Wesen", Obrecht; Aria, Loeillet; Vivace, Trio-Sonata 6, Bach; "Voix Celeste", Langlais; Final, Peeters.

PEORIA, ILL., CHAPTER—The last meeting for the year for the Peoria Chapter was a dinner at the Pekin Country Club June 12. Forty-two members and guests enjoyed a delicious meal following which Dean Cluskey reviewed the highlights of the last year and installed the officers for the coming season. He then introduced Dr. Daniel Crowley as the evening's speaker. Dr. Crowley is an anthropologist and a research fellow of the University College of the West Indies. With beautiful colored slides he gave a fascinating talk on the folk lore, culture and music of the West Indies.—AGNES W. CHRISTOPHER, Registrar.

CEDAR RAPIDS, IOWA, CHAPTER—The last meeting of our first year as a reorganized chapter was a wonderful outing June 4 at the Palisades-Kepler state park, near Mount Vernon. Guests were invited and we had a grand group of nearly fifty. We began with a delicious supper provided by a catering service after which we enjoyed group singing emphasizing folk songs of foreign lands and led by our dean, Brookes Davis. Some very interesting entertainment followed the business meeting and was provided by Allan Birney and Mr. Davis. A quiz on organs, organists and the organ world in general was made up of questions taken from this year's copies of THE DIAPASON. All of us will read them a little more comprehensively after this. Our very capable dean proved to be a very good magician as well. All in all, it was a most enjoyable evening and fitting conclusion to a good season.

We are sorry to see Dean Brookes Davis leave St. Paul's Methodist Church here. Much of our progress is due to his untiring efforts.—RAMON L. HASS, Registrar.

CENTRAL CALIFORNIA CHAPTER—The Central California Chapter had its final meeting of the season June 12 at the home of Mr. and Mrs. Don Guptill near Lodi. At this meeting, which started with a pot luck supper, plans for the coming season were made, including selection of artists to be sponsored and election of officers. Preceding the meeting was a demonstration-interview of the West Point Cadet Chapel organ recorded by Claire Coci. Officers elected were as follows: Dean, Velma Guptill; sub-dean, Bess Smith Ziegler; recording secretary, Alma Simpson; corresponding secretary, Walter Klesz; treasurer, William Meeske; artist program chairman, Fred Tulan; historian, Ethel Elizabeth Crumme; publicity, Inez Pope and Gwyn Gray Clark; chaplain, the Rev. Ralph Prime.—GWYN GRAY CLARK.

MIAMI, FLA., CHAPTER—The Miami Chapter held its annual picnic dinner June 23 at the Musicians' Club of America, Coral Gables. At the business meeting following the dinner Mrs. Florence Austin gave a report on the state convention at Clearwater May 8 and new officers were installed. Mrs. Louis D. Gates, a charter member of the chapter who keeps her membership here though now a resident of California, expressed her delight at being with us. Plans for the new year were discussed.—ALICE PAUL, Registrar.

[All correspondence intended for THE DIAPASON should be addressed to Room 1511, 25 E. Jackson, Chicago 4, Ill.]

BIRMINGHAM, ALA., CHAPTER—Dean Myrtle Jones Steele and Mr. Steele, Mesdames W. D. Saunders, Minnie McNeill Carr, J. M. Murray, Phillip V. Spier of Greenville, Frank Kirby of Anniston and Miss Verne Brown and Amos Hudson represented this chapter in New York at the A.G.O. convention. For a small chapter we are proud of that showing. The following officers for 1956-7 were elected at the recent annual meeting: Dean, Hugh Thomas, choirmaster, First Methodist Church; sub-dean, Allen Orton Gibbs, organist, McCoy Memorial Church; registrar, Aleta Jones Brasell, organist, Highlands Methodist Church; secretary, Betty Louise Lumby, head of organ department, Howard College; treasurer, Florence Wade; auditors, Dr. James McKenzie and Mrs. J. M. Murray; librarian, Sam Batt Owens, choirmaster, St. Mary's on the Highlands.—LAURA JACKSON LEMMON.

HUNTINGTON, W. VA., CHAPTER—The Huntington Chapter met June 18 at the First Presbyterian Church in Ashland, Ky. Since the chapter has undertaken to encourage the selection of wedding music which is more sacred and more suitable for church use, Dean William Holby of the host church arranged an illustrative program of wedding music for voice and organ. The selections played by Mr. Holby included: Allegro, Concerto 2, Bach; Scherzo, Symphony 1, Verne; "Benedictus", Reger, and Wedding Processional, Sowerby. Mr. Kenneth Runkel of Russell played his own arrangement of the hymn, "O Perfect Love." Barnby, which was sung by Mrs. Ann Nock, soprano, of Summit. She also sang five other wedding songs. Mrs. William Holby was a charming hostess at the social hour which followed the program.—ALMA N. NOBLE, Registrar.

BROCKTON, MASS., CHAPTER—The June meeting of the Brockton Chapter was held at the home of Dean Carl Bertram Swanson where members and friends enjoyed a potluck supper. Two members were honored and presented Guild pins, one to Miss Susan E. Carter of Duxbury, who is leaving for Fort Yukon, Alaska, to work as a missionary nurse, and the other to Mrs. Emily B. Fliger, secretary, who is moving to Quincy. Pictures taken locally were shown by Francis L. Yates and the two hostesses, Miss L. Avis Wixon and Mrs. Emma Nelson. The chapter was honored by the attendance of Harris Shaw of the Boston Chapter who was instrumental in forming the Brockton Chapter in 1949.—MRS. C. W. BURRILL, Publicity Chairman.

ALLEGHENY CHAPTER—The Allegheny Chapter's June meeting was held in St. Stephen's Episcopal Church, Olean, N. Y., June 19. The program was a public organ recital by David G. Gooding of Buffalo and Lockport, N.Y. Twenty-year-old Mr. Gooding is organist and choirmaster of the Unitarian-Universalist Church in Buffalo. He studied with Harold Gleason at the Eastman School of Music in Rochester. His present teacher is Squire Haskin of the University of Buffalo. Mr. Gooding effectively displayed the resources of the large three-manual Austin organ in the Olean church. Composers represented were Couperin, Buxtehude, Clerambault, Bach, Franck, Karg-Elert, Yon, Peeters and Hindemith. The committee for this meeting was composed of Dean Edward B. Vreeland and Philip F. Smith of Salamanca and Sub-dean Miss Harriet E. Lange of Olean, in whose church the recital was held.—PHILIP F. SMITH, DIAPASON Correspondent.

WINFIELD, KANS., CHAPTER—The final meeting of the Winfield Chapter was held June 6 at Island Park. This was a picnic for members and their families. Garth Peacock, organ instructor of Southwestern College, was elected sub-dean of the chapter for 1956-57 to fill the vacancy left by the resignation of John M. Thomas.—MRS. T. COMPTON, Secretary.

News of the A.G.O.—Continued

Johnson Organs Featured in Syracuse.

The Syracuse Chapter met in Baldwinsville at the First Presbyterian Church where Mrs. Heddy Kilian is choir director. The program was a lecture on Johnson organs by John Elsworth and Max Elsberry—both of Watertown and both Johnson enthusiasts. Mr. Elsworth is an engineer by vocation and a Johnson organ hunter by avocation. Mr. Elsberry is organist and choir director at Trinity Episcopal Church in Watertown. Mr. Elsworth showed slides and played records of some of the fine old Johnson organs they had visited in New England. Mr. Elsberry gave a short and much appreciated recital on the Johnson organ in the church in which the meeting was held, playing a Bach Trio-Sonata, some Brahms Chorale Preludes and shorter works. The meeting ended with refreshments in the new educational building of the church.

At the annual dinner of the Guild, held at the Bellevue Country Club, Mr. Elsworth came back for a repeat performance at the request of the members and told some more of his experiences and played more recordings. A pleasant ending to the program, which was in charge of John Sackett, were two humorous readings by Miss Bonnie Bauer. The following officers are elected for the coming year: Dean, Hazel Shoemaker; sub-dean, Arthur Skasko; registrar, William Hanley; treasurer, Helen Jenks; historian, Leo Fisselbrand; auditor, Heddy Kilian; chaplain, the Rev. Halsey M. Cook; board of directors, Carl Stout, Winthrop Martin, Grace Peckham, Harriet McCulloch, Norma Cady, John Hutchinson.

NORMA W. CADY, Registrar.

WESTCHESTER COUNTY, N. Y., CHAPTER—

The Westchester County Chapter closed its present season with a dinner at the Village Church in Bronxville under the able chairmanship of Miss Doris Voester, organist and choir director. The new officers introduced at this time were: Mrs. Walter Couper, dean; Mrs. Malcolm Austin, sub-dean; Miss Evelyn Waite, secretary, and Frank Adams, treasurer. The new executive board includes Joseph Martucci of Yonkers, Robert Mills of White Plains, Bernard B. Nye of New Rochelle, Robert Owen of Bronxville, Mrs. Thomas Kelly of Yonkers and Mrs. Warren Walworth of Ossining. Howard Marsh of Hastings will be the program chairman. The program was opened by a song of welcome accompanied by handbell ringers from the group directed by Miss Voester. Lloyd and Dolores Leech of Briarcliff Manor sang solos and duets from several operas.

HADDONFIELD, N.J., CHAPTER—

Nineteen members of the newly-formed Haddonfield Chapter met June 12 and were guests of the John Wanamaker store of Philadelphia. Nelson Buechner conducted us through the various organ chambers on the many floors. Miss Mary Vogt, the Wanamaker organist, explained the operation of the organ and David Ulrich demonstrated its versatility with a variety of music. Dean Helen R. Collins has been invited to play a noon recital on the instrument.

After our exciting evening at Wanamaker's, we returned to the home of Mr. and Mrs. George Van Os of Audubon, N. J., for a short business meeting and refreshments. The following officers were elected: Dean, Miss Helen R. Collins; sub-dean, Mrs. R. C. Huntzinger; secretary, Mrs. P. M. Heston, and treasurer, Mr. Van Os. Although our meetings have been discontinued for the summer, we are looking forward to a varied schedule in the fall.—MRS. RUTH M. McNELLY, Publicity Chairman.

NORTHEASTERN PENNSYLVANIA CHAPTER—

The Northeastern Pennsylvania Chapter held its annual dinner at the Green Ridge Club in Scranton May 22, celebrating the fortieth anniversary of the chapter. Mrs. William Newman, Jr., sub-dean, presided, due to the illness of the dean, Mrs. N. M. Tacij. A history of the chapter was read by the secretary, Miss Miriam Tretheway acted as toastmaster and the invocation was given by Miss Ruth A. White. Marion Fitze Kurtz sang a group of songs and Clarice Hummel gave an illustrated talk. Officers for the 1956-57 year were seated: sided due to the illness of the dean, Mrs. Floyd Hallock, sub-dean; Helen Fitze Rawlings, secretary; Charlotte E. Bohrer, treasurer.—HELEN FITZE RAWLINGS, Secretary.

PORTSMOUTH, VA., CHAPTER—

New officers elected by the Portsmouth Chapter include: Dean, Mrs. Norma Edmonds; sub-dean, H. J. Jacobson; secretary, Miss Harriett Brown; treasurer, Franklyn Kingdom; chaplain, the Rev. Herbert Stewart; registrar, Cedric E. Lyon; auditors, Glen Haley and Mrs. Mary J. Glover; directors, A. J. Lancaster, Mrs. R. Clayton Pitts and Mrs. Glen W. Haley. Next year the chapter will hold quarterly instead of monthly meetings.

HARRISBURG, PA., CHAPTER—

The final meeting of the Harrisburg Chapter was a picnic supper held July 7 at the summer home of Mr. and Mrs. John Gibbel. Officers elected for the year 1956-1957 are: Dean, Mrs. John Henry; sub-dean, Donald Clapper; secretary, W. Purnell Payne; registrar, Miss Irene Bressler; treasurer, Mrs. John Gibbel; auditors, Mrs. Katherine Copenhagen and Mrs. Viola Silvermail; directors for a three year term, Robert S. Clippinger, Mrs. Joseph Steele and Arnold Bowman.

Virgil Fox played to a capacity audience in the Market Square Presbyterian Church May 17. His recitals in Harrisburg bring eager musicians and many of the general public from a radius of miles. His brilliant recital, interspersed with comments on the compositions he played, and the hymn singing as a finale are indicative of his superb skill as a recitalist and his understanding of audience interest. A reception in Fellowship Hall followed the recital.

A panel discussion "Pulpit, Choir Loft and Pew" was held April 21 in the Market Square Presbyterian Church. We considered it a special honor to have Dr. Lewis Elmer to speak for the organists. Dr. Jacob Heikinen of Gettysburg Seminary represented the clergy and Mrs. Richard Miller, well-known in civic and church circles, spoke for the laity. Dr. Robert Stephens, pastor of the Market Square Church, served as moderator. Our dean, Arnold Bowman, opened the meeting. The members of the panel answered the questions: "What does the minister expect from his choir loft?" "What does the choir loft expect from the minister?" "What does the person in the pew expect from both of the former?" The question "What should the minister and choir loft expect from the pew?" was also part of the discussion. The frank discussions and exchange of viewpoints had a refreshing tone. After the meeting the ministers and choir directors were guests of the organists at a luncheon.—LAURA E. GARMAN, Registrar.

METROPOLITAN NEW JERSEY CHAPTER—

The Metropolitan New Jersey Chapter journeyed to Princeton June 11 to hear a carillon recital played by Arthur Bigelow (laureate of the carillon school at Mechelin, Belgium, and bellmaster of Princeton University) on the "Class of '92" carillon in the Cleveland Tower of the graduate school. The evening's activities included a picnic supper at the park on the old Marquand estate and reserved seats on the grass at the edge of the golf course where the audience admired the beautiful landscape in the setting sun and marvelled at the patterns formed in the sky by the birds startled from their nests in the belfry by the clanging of the bells. Mr. Bigelow began his program with a free improvisation followed by "Ruben's March" by Venoit, "Softly Now the Light of Day," "All Through the Night," "Tempo di Gavotta" by de Sesch, "Where E'er You Walk" by Handel, "Southern Melody" by Foster, and "Funebra Marcia" by Chopin. Three old Flemish tunes ("Let Us Hunt a Little Rabbit," "There Was a Snow-white Bird" and "At Night, When I Go to Sleep") were followed by Fantasie on "Westminster" by Lack-Bigelow, and "Traumerel" by Schumann. The hymn-tune "Abide with Me" concluded a program long to be remembered as a most pleasurable experience.—LEAH DAVIS MEAD, Registrar.

NORTHERN VALLEY, N.J., CHAPTER—

The Northern Valley Chapter met May 14 at the Presbyterian Church of Teaneck, West Englewood, with Nelson M. Doescher, organist-director, and the senior choir of thirty voices giving a pleasing and, for our chapter, an unusual program in the form of a church worship service. Mr. Doescher and Marcia Jump Currier, violin, played the Adagio movement from Mozart's G major Concerto. The Rev. H. C. Willenberg extended greetings to members and friends. The music of the service follows: "Heavenly Light," Kopylow-Wilhouky; "Festival Magnificat," Stainer; "Open Our Eyes," MacFarlane; "Listen to the Lambs," Dett; "Ho, Everyone That Thirsteth," Martin; "The Lord Bless You and Keep You," Lutkin. Mr. Doescher was assisted by Mrs. Eva Olsen, accompanying the choir in the anthems. Soloists were Helen Holzinger, soprano, and Ernest Quigley, tenor.

The chapter met June 18 at the First Presbyterian Church, Englewood, to hear a recital of music for organ and strings with Harriet C. Dearden at the organ, assisted by Harry Duffy and Ruth Ricci, violins; Jack Shapiro, viola, and Martha Messing, cello. Mrs. Dearden, official organist for the John Harms Chorus, played the following: Prelude and Fugue in B minor, Bach; "Kyrie Eleison," Karg-Elert; Scherzetto, Vierne, and "Litanies," Alain. Mrs. Dearden and the string quartet played "Meditation," Rowley, and Sonatas 13 and 15, Mozart. Following this delightful recital, a short business meeting was held at which the following new officers were elected: Ruby Thompson, dean; the Rev. Erich Zimmermann, sub-dean; Marie Lambert, secretary, and James L. Harvey, treasurer. Maureen Jamieson and Everett Engstrom were elected to the executive committee for a term of three years.

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Vocal Exercises for Choristers Can Pay Rich Dividends

By SETH BINGHAM

Our brief choir survey in the July DIAPASON revealed a considerable variety of church choral groups. Any organist, young or old, who is taking a new position, should seriously consider what type of choir will best serve the needs of his particular church. The present article concerns some of the practical aspects of elementary voice training for choristers.

Why do certain choirs have a fine, homogeneous ringing tone, while in others you hear about as many different tones as there are singers, each seemingly competing against the others? This is sometimes true even of paid choirs whose members are supposed to understand the simple rules of singing. The singers, to be sure, are not always responsible, for they may have been badly taught. In the average volunteer choir, at any rate, a new singer with expert vocal training is the exception. Most know little or nothing about correct posture, breathing, tone-production or enunciation.

Assuming that the choirmaster himself has the requisite knowledge and experience, he should follow up the audition and admission of every new chorister with a series of short private lessons in the essentials of voice production. Nothing will pay higher dividends in better tone of his choral ensemble. A private interview with your newly-admitted member is desirable on all counts. Your friendly approach can put him at ease in contrast to the inevitable tension of the first audition.

Posture.

Begin by showing how to stand while singing: erect but not rigid, head resting naturally on the neck and spinal column, shoulders square but not forced stiffly back, chest out, stomach in, firm on the feet, alert, relaxed but not sagging or drooping.

To achieve this, stand with arms hanging at sides; breathe in and out once or twice; move the body up and down on toes a few times. Remain on tiptoe; stretch arms above head; look up toward heaven!

In this position take two or three steps forward, then backward. Stop, still on tiptoe. Let arms fall to sides; head resumes level position, feet down on floor. You now are in correct posture for breathing and singing. (The torso can maintain this position even while seated: sit erect, away from back of chair, both feet on floor.)

Breathing.

Breathing, in simple terms, is a drawing-up of the diaphragm, a muscular band at stomach level attached to the lower back ribs and serving as a partition between thorax and abdomen. This drawing up pushes the ribs upward and outward, permitting the lungs to expand. Air rushes in through mouth or nose to fill the enlarged lung-cavity and equalizes the pressure on both sides of the chest wall (fifteen pounds to the square inch) and you have breathed!

Even the slightest breathing involves diaphragm motion: the two are inseparably connected. Try to imitate the rapid panting of a dog. Where does the movement originate? The firmer and more resilient the diaphragm, the better you can control the rapid panting.

Is the diaphragm flabby or sluggish in action? Tomorrow morning on awakening and even before swallowing your two Bayer aspirins in a full glass of water (someone should set that to music!), throw off the covers, lie flat on your back and take two or three slow deep breaths. Draw your knees up to your chin—or as near it as you can—several times, say five or six. Repeat the exercise every morning gradually increasing the number to not more than thirty. The knee-flexion acts as a gentle massage, stimulating circulation and toning up the diaphragm muscle; breath control improves.

In our ordinary life or in conversation, breathing is automatic; we are not even conscious of it. Shallow breathing is normal and natural, but deep breathing can be cultivated. Get the habit of breathing deeply when walking out of doors, the more the better; this also develops breath-control. Incidentally, the posture recom-

mended for singing is good for walking. It exhilarates, gives you a feeling of command.

Speaking is one thing, singing quite another. Test yourself with a long sustained tone on any vowel. Here shallow breathing will not suffice; you need a steady expenditure of breath. The lungs must be fully expanded; diaphragm control is essential. Watch an expert singer: the chest appears permanently expanded; the vigorous diaphragm movement is instantaneous, there is constant renewal of firm breath support. Caruso, when asked how he breathed, replied, "How do I breathe? With my whole body!"

The novel exertion is fatiguing to the beginner in a chorus. Unused rib, back and chest muscles feel sore at first. With regular practice the soreness disappears, the fatigue wears off. A few brief daily rib exercises are a big help. (1.) Begin with the tiptoe exercise for posture. (2.) Stand in a natural position. Place left hand behind back; move right foot forward about a foot. Bend over and touch right foot with right hand (do not keep the knee stiff—let it bend). Now straighten up and raise right hand high above head stretching as far back as possible and follow it with your gaze. Repeat the exercise a few times. Reverse position of hands and feet (right hand behind back, left foot forward) and proceed as before. (3.) Plant feet about two feet apart; hold arms in a straight horizontal line from the shoulders. Bend to right as far as possible, keeping arms in a straight line. Come up level; bend to left. (A slight upward hitch of left shoulder should precede bending to right and vice versa.) None of these exercises should cause undue strain or make the heart beat faster. They strengthen the muscles for breathing and singing.

Tone-Production.

With correct posture and breath-control you are ready to produce tone. But how? In a sense you now become a passive medium, merely ordering the vocal chords to form a larger or smaller opening to allow the air column egress through the mouth or nose with the chest or facial mask serving as resonators, and so producing tone at any desired pitch. You will perhaps recall that in an earlier article devoted to "Preparatory Training," I spoke of the voice as a complex bodily organism of muscles, ribs, lungs, chest, vocal chords, throat, mouth and lips, to which we might now add the small bony surfaces in the nasal region just now referred to as the mask. I also asked what scientist could explain the mysterious process by which the brain transmits to the vocal chords the precise contraction or expansion necessary for a given pitch! That question remains unanswered, but experience has taught us how to use this God-given cooperation of brain, ear and vocal chords in approaching the problem of tone.

Vocal Exercises.

Take a good singing position, head erect with the idea of projecting the tone straight ahead to a distant point. Suppose we begin by tightly closing the lips and humming a given note. This produces a sustained hum on *m*. An *n* hum is obtained by placing your *sounding-board* somewhat higher in the mask, i.e., using a more purely nasal resonance. A stronger *n* hum results from parting the lips ever so slightly, keeping the resonance in the same place. Now hum three notes up and down (not too fast). Do the same with five notes. Start humming a sustained note. While still humming, suddenly open and shut the lips several times, producing a series of *mums*.

Apply the interrupted hum to the phrases of the first exercise, singing slowly, but opening and closing the lips on each note in one instantaneous move.

Sing the phrases of exercise one with lips open, no humming. Use vowels *ah* or *ee*. Starting in your low register, repeat the phrase a semi-tone higher with each repetition as high as you can comfortably go.

Sing an arpeggio up and down, raising the pitch with each repetition. Altos and basses should use mostly *a* (as in *hay*) or *ee*; sopranos and tenors, *ee* and *ah*. Take it easy; do not force the tone, but give it good breath support. All voices should vary the vowels occasionally with *oo* and *oh*. Notice that *ee* at extremely high pitch tends to grow hard and shrill. It may be darkened by mixing some *oo* or *oh* with it.

There are countless other exercises

from simple to very elaborate, to be found in any collection of vocalises, designed to develop flexibility, true intonation, legato and staccato, uniformity and evenness of tone, dynamic shading and varied timbre.

Enunciation.

There are seven tonal or voice consonants having pitch: *M*, *N*, *L*, rolled *R* (*r-r-r*), *V*, *Z* (hard *S*) and heavy *TH*, produced as follows: *M* and *N* already described; *L*, tongue against roof of mouth; *R*, flutter-tongue prolonged; *V*, upper teeth bite gently on lower lip; *Z*, teeth nearly together, tongue just back of upper teeth, and *TH* (heavy) tongue on edge of upper teeth. There are two other *R*'s in use: the flipped or Scotch burred *R*, occurring between two vowels, and the final *R* pronounced *uh* as in father. The nasal *R* commonly spoken by Americans should never be sung.

Exercise 1. (Vocal consonants) Take a line of a psalm or hymn, e.g., "The Lord is my Light and my salvation." Sing it on a monotone with no regular meter, dwelling on the vocal consonants. Maintain a continuous flow of sound. Do not scoop. Breathe whenever needed. Example: "The Lord is My Light and My saLVaTioN." "Pr-r-rai(z)e the Lord" "Jesus Lover of (v) my soul".

All others are breath-consonants without pitch and cannot be sung. However, *W* and *WH*, when preceding a vowel, are sung on pitch as *OO* and *hoo* (e.g. will—oo-ill; when—hoo-en, etc.) Also *Y* preceding a vowel as sung *ee* (e.g. yodel—ee-odel).

Explosive Consonants.

These are *P*, *T* and *K* (hard *C*). They originate in the mouth. There is a cleavage between every explosive and its following vowel or consonant. *Q* is partially explosive *KW* (*KWick*). *X* as final—*K-S*.

Gutturals corresponding to *P*, *K*, *T* are *B*, *D*, *G* (hard). These are semi-vocal, but have no definite pitch. They originate deep down in the vocal chords through a muscular contraction extending to the diaphragm. An initial *B*, *D*, or *G* is preceded by *uh*, a final one followed by *uh*. (You push it away from you.) *J* is partially guttural, i.e., really *dj*. It may also replace *i* or *y*. (Hallelujah, or Latin *jutorum*).

H as an initial consonant is an aspirate (heaven); following soft *e* or *s* it produces a compound sibilant (*child*, *shield*); as a final *h* after a vowel it is silent: *Jehovah*, *Hallelujah*.

Sibilants are *s* (soft), *f*, *sh*, soft *ch* are purely breath consonants; *S*: hissing between tongue and teeth; *F*: blowing between upper teeth and lower lip.

Vowel Sounds.

Vowels have varied shadings: *a* (save, have, ball, what, Amen); *e* (keep, help, the(ee) before vowel, (*u* as in *thus*) before consonant; like *u* in *hurt* (*her*); *i* (pine, pin, Latin *ee*); *o* (bone, bond, honey); *u* (truth, sun, mute(mewt)).

Short *i* as in *it*; short *e* as in *pep*; *ah* (with several shadings); *oh*, pronounced as a diphthong: *eh-oh* by the British; as a simple *oh* (pole) by Americans; *oo* as in *boot*; *oo* as in *book*; *ow* as in *how* or *mouth=ah-oo*; *u* as in *few* or *view=ee-oo*.

Diphthongs.

a (hate, hay)—short *e* + long *e* (*eh-ee*); *i* (time, my)—*ah-ee* (*eye*); *ow* (owl, mouth)—*ah-oo*; *u* (few, view)—*ee-oo*.

Exercise 2. Stressing voice consonants and diphthongs only on a single note within easy range (same manner as Ex. 1). e.g., "I will lift up mine eyes unto the hills." (*Ah-e oo-ill lift up mm-ah-ee nah-eez un-n-to u-th-uh hillz*); A new song (*Uh nnee-oo sonng-uh*); Our God (*Ah-oo-uh uh-God-uh*), etc. Practice with other lines or phrases (e.g., "Glorious things of Thee are spoken." (*Gull-oh-ree-uss thingg zov thee*, etc.). Fred Waring's arrangers follow similar lines in their phonetic pronunciations paralleling the printed text.

Exercise 3. Add explosives (e.g., Thou wilt keep him in p-erfect p-eace).

Exercise 4. Add gutturals (*A-bide with me, Great is J (dj) ehovah*).

Exercise 5. Stress all consonant, vowel and diphthong effects. Go slowly; keep the note on pitch, the sound continuous with no breaks except for explosives, breathing, etc.

Exercise 6. Sing a complete hymn-stanza slowly on one note as before, but now in rhythm, reproducing in miniature

the effects in previous exercise.

Exercise 7. Sing it again with the melody.

Exercise 8. More of the same, using any words you choose.

All exercises mentioned in this article may be assigned as home-work, preferably in a short series (six to ten) of very brief private vocal lessons. Exercises and examples should be illustrated *viva voce* either to groups or to individuals by the choir director or demonstrated by one of his trained singers.

A daily minimum of five minutes each of rib-expansion, tone-production and enunciation by the chorister will begin to pay off even after a few weeks. Twice that amount will usually show proportionately quicker results. But this is no magic formula. Six months should show noticeable improvement, greater ease in posture and breathing, better and bigger tone and ability to make oneself understood when singing. The choirmaster will then begin to glance approvingly in the singer's direction.



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Gross Octave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4-6 ranks, 282 pipes.
Cymbel, 3-5 ranks, 203 pipes.
Trompette en Chamade, 8 ft., 73 pipes.
Clairon en Chamade, 4 ft., 73 pipes.

SWELL ORGAN.

Rohrgedeckt, 16 ft., 12 pipes.
Geigen Prinzipal, 8 ft., 68 pipes.
Viole de Gamba, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 56 pipes.
Prestant, 4 ft., 68 pipes.
Waldflöte, 4 ft., 68 pipes.
Octavin, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Scharff, 3 ranks, 183 pipes.
Bombarde, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 8 ft., 68 pipes.
Vox Humana, 8 ft., 61 pipes.
Clairon, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Concert Flute, 8 ft., 68 pipes.
Cor de Nuit, 8 ft., 68 pipes.

Viola Pomposa, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Unda Maris, 8 ft., 2 ranks, 124 pipes.
Montre, 4 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Siffloite, 1 ft., 61 pipes.
Zimbel, 3 ranks, 183 pipes.
English Horn, 16 ft., 68 pipes.
Cromorne, 8 ft., 68 pipes.
Rohr Schalmel, 4 ft., 68 pipes.
Trompette en Chamade, 8 ft.
Clairon en Chamade, 4 ft.
Tremulant.

PEDAL ORGAN.

Bourdon, 32 ft., 5 pipes.
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Violone, 16 ft.
Bourdon, 16 ft., 32 pipes.
Rohr Bass, 16 ft.
Sanftbass, 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Cello, 8 ft.
Pommer Gedackt, 8 ft., 32 pipes.
Choral Bass, 4 ft., 32 pipes.
Spitzflöte, 4 ft., 32 pipes.
Fourniture, 3 ranks, 96 pipes.
Contra Bombarde, 32 ft., 12 pipes.
Opheleide, 16 ft., 32 pipes.
Bombarde, 16 ft.
Trompette, 8 ft., 12 pipes.
Clairon, 4 ft., 12 pipes.

MARKEY MASTER CLASSES ARE GIVEN ON BOTH COASTS

Dr. George Markey, well-known organ virtuoso and teacher, has had a busier than usual summer this season. In addition to master classes in organ and church music, held June 25-29 at the Western Washington College of Education, Bellingham, Wash., and July 16 through August 5 at the Westminster Choir College, Princeton, N.J., he gave an illustrated lecture for the convention of the California Music Teachers Association in Balboa Park, San Diego, Cal. His topic was "Similarities and Differences in Piano and Pipe Organ Technique".

Also included in this period were recitals at the Western Washington College of Education, the Central Washington College of Education, Ellensburg, Wash., Stanford University, Palo Alto, Cal., the open air organ, Balboa Park and the Westminster Choir College.

DONALD G. LARSON



DONALD G. LARSON, A.A.G.O., has been appointed minister of music at the Gary Memorial Methodist Church, Wheaton, Ill. He will assume his duties Aug. 1 and will be in charge of the multiple choir system at the church. In addition he will teach piano and organ.

Mr. Larson holds a bachelor's degree from the MacPhail College of Music, where he studied organ under Marion Hutchinson. He recently was granted a master's degree in church music from Northwestern University, where he was elected to Pi Kappa Lambda, national honorary music fraternity. At Northwestern, Mr. Larson studied organ with Thomas Matthews and harpsichord with Dorothy Lane. For the last two years, he has been organist and choirmaster at the Olivet Methodist Church, Chicago.

CLAIRE COCI played a recital at the First Methodist Church, Wichita Falls, Tex., April 4. On her program were pieces by Bach, Brahms, Mozart, Maekelberghe, Monnikendam and Dupré.



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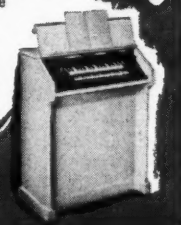
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CHICAGO, AUGUST 1, 1956

Looking Back at the Convention

The big biennial event in the organ world has passed into history; and it will form a prominent chapter in that history. As our news report shows, this was the largest gathering of American organists ever held. It illustrated fairly and capably the strength and importance of the American Guild of Organists. Sixty years of increase in size and influence were well exemplified in the program, which disclosed all the activities of the organization. The attendance in excess of 1,600 was ample evidence of the manner in which the A.G.O. has continued with success to fulfill the aims of its founders. Few of these men are still among the living, but their spirits live and there has been no departure from their objectives.

The opulence of the program was the most convincing proof of the fact that the organists and choirmasters of America are active and progressive and are keeping abreast of the times. It presented a picture of the music of the church and the recital hall, indicating it was not being neglected by our profession any more than medicine and law are neglected by the American Medical Association, the American Bar Association and kindred organizations which promote the interests and protect the rights and the dignity of their fields of endeavor. For this the entire A.G.O. membership owes a debt of gratitude to those who worked hard for many months to prepare the program and make all of the convention a success.

Like all its predecessors, the 1956 convention has taught some lessons and some ways in which there can be an improvement over the preparation made this year. It has been a problem at nearly all of these gatherings to make a program too busy and too much filled with important items for the complete comfort of those in attendance. For one thing, the program seemed to those who went to New York City to be too crowded for comfort. It was almost impossible to take advantage of every activity—to attend all recitals and to hear all the discussions. When it came to having three forums simultaneously it became too much for anyone. For several years there has been a demand for more time for recreation, for visiting points of interest in the convention city and for "extracurricular" activities. This was especially desirable in New York, where a visitor can spend many days seeing places of interest and meeting friends. The heat expected in the summer season

reduces the stamina of nearly all except young members. The only way in which those attending the convention could find time for anything outside the convention was to skip some scheduled items.

This is not intended as captious criticism or as the display of hindsight, both of which are cheap for the critic. It is calculated to be a suggestion to those who will arrange future conventions. Everyone who returned from New York was enthusiastic in his praise of the arrangements and in his admiration for those who performed the task and for the results of their labors.

Letters to the Editor

Skinner Answers Leiper.

Dorchester, Mass., July 5, 1956—
Dear Mr. Gruenstein:
In Mr. Leiper's interesting letter in your June issue he speaks of "duplexing" by which he means making a stop available from two manuals without the use of couplers, but by having two registers, one of which draws it on the swell and another on the great.

As it happens, I am the inventor of duplexing, which device gives an expressive accompaniment on the great of a two-manual organ and without which, if a solo voice be drawn on the swell, there is no possible expression in an accompaniment drawn on the great. So if there be two or three swell voices made available to the great, we have an expressive accompaniment on the great by duplexing and at no sacrifice whatever in any particular.

Does this explanation justify duplexing in the mind of Mr. Leiper? If not, why not?

Very sincerely yours,
ERNEST M. SKINNER.

Takes Issue with Wyton's Article.

New York City, July 5, 1956—
Dear Mr. Gruenstein:
Regarding Alec Wyton's excellent article (July 1), I would like to bring forth one important omission and one generality which I consider untrue.

In listing the qualifications of the well-prepared church organist, Mr. Wyton does not mention that the church organist must have more than a speaking acquaintance with orthodox theology and the doctrine of the church which he is serving. Too often heretical texts are sung in our churches! It would be interesting to discover how the Pelagian "Once to Every Man and Nation" and "Rise Up, O Men of God!" with the heretical third verse got into the rather trustworthy 1940 Episcopal Hymnal. Thanks to an enlightened clergy, these are seldom used.

I take issue with Mr. Wyton on the statement "When you are quite ready, the right job will find you." I stand ready to submit a list of excellently prepared persons who have not been able to find situations commensurate with their abilities and, if ethics permitted, a list of important positions held by incompetents.

Sincerely,
GEORGE M. HALL.

ENGLISH ORGAN JOURNAL
IS SOURCE OF NEWS ITEMS

The Journal of the Organ Club, the small but alert publication of the English society of and for organ enthusiasts, often does THE DIAPASON the honor of quoting and digesting our news and articles. We would like to credit it this month with two interesting items of news:

Benjamin Britten has been commissioned to write a concerto for the much-discussed Royal Festival Hall organ and orchestra.

Lady Susi Jeans, prominent English organist, played a recital recently on the parish organ from Staunton Harold, Leicestershire, built in 1630 and now being restored by the Mander firm at Bethnal Green. Lady Jeans played a program of seventeenth-century English music on the instrument as it was set up in the factory. Among the recital guests were the craftsmen who were restoring the organ.

CHOIR BOYS FROM SIXTEEN
COUNTRIES MEET IN PARIS

The sixth congress of the International Federation of Little Singers in Paris, France, from July 5 to 10 attracted 6,200 choir boys from sixteen countries. Founded in 1944, the organization includes over 2,350 groups in seventy-three countries. Nearly 300 choirs in the United States belong to the federation. President René Coty of France served as a patron of the congress. Among the highlights were a communion mass at the Cathedral of Notre-Dame and a "concert of the nations".

ROBERT M. STOFER



ROBERT M. STOFER has been appointed organist and choirmaster of the Westminster Presbyterian Church in Dayton, Ohio. He leaves the Church of the Covenant in Cleveland, where he has been since 1944. While in Cleveland, Mr. Stofer has taught organ at Western Reserve University and at Lake Erie College for Women. He has been director of the Cleveland Singers' Club and for the last six years has been co-conductor and chorus master of the Cleveland Symphony Chorus. He is active in the American Guild of Organists.

Mr. Stofer is a native Hoosier, born in Columbus, Ind. He studied organ at the Arthur Jordan Conservatory of Music in Indianapolis and at DePauw University under Van Denman Thompson. He received the B.A. degree from Wabash College, Crawfordsville, Ind., and the M.S.M. from Union Theological Seminary, New York. Organ teachers have included Clarence Dickinson, T. Tertius Noble and Hugh Porter. He has had one year toward his doctorate at Columbia University.

While at Union, Mr. Stofer held positions at the First Baptist Church, Bridgeport, Conn., and at the First Congregational Church of Montclair, N.J.

The Westminster Church has had an active music program begun by Dr. John Finley Williamson. It was here that he founded his famous Westminster Choir College which later moved to Princeton, N.J.

HENRY CASSELBERRY GETS
ED.D. AND NEW CHURCH POST

Henry R. Casselberry, head of the department of music education at the Kutztown, Pa., State Teachers College, was awarded the degree of doctor of education at commencement exercises at the Pennsylvania State University.

Dr. Casselberry graduated from Temple University, Philadelphia, in 1936 with the degree of bachelor of science in education with a major in music. He received his master of education degree from the same institution two years later. He has done graduate work at Columbia University and has attended summer sessions of the Christiansen Choral School, the Westminster Choir School and the Fred Waring Workshop. He has studied organ with Russell Hancock Miles, Rollo Maitland, Ralph Kinder and Pietro Yon. He has been at his Kutztown post since 1948. He has just been appointed minister of music at St. Michael's Evangelical Lutheran Church, Allentown.

ST. THOMAS' RECTOR IS HOST
AT CONVENTION LUNCHEON

A most pleasant side-event at the national convention of the A.G.O. in New York City was a luncheon for invited guests at the Hotel Gotham. The Rev. Frederick M. Morris, D.D., rector of St. Thomas' Church, was host after the service of morning prayer sung in the church. Dr. Morris introduced the music staff of both the church and chapel and members of the vestry and made a few remarks on organist-rector relations.

THE REBUILDING of the organ in the Congregational Church of Christ was erroneously reported in Tryon, N. Y., instead of Tryon, N. C., in the June issue of THE DIAPASON.

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Aug. 1, 1911—

By way of expressing their appreciation of their organist, Clarence Dickinson, the people of the Brick Presbyterian Church in New York tendered him a trip to Europe. Mr. and Mrs. Dickinson sailed on July 4.

The Austin Organ Company had completed installation of a four-manual in the Baptist Tabernacle at Atlanta, Ga., and the specification was presented.

Formation of the Oregon-Washington Chapter of the American Guild of Organists was decided upon at a meeting in the First Presbyterian Church of Seattle and Warden Frank Wright of the Guild, who was present, appointed Frank Wilbur Chace as the first dean.

Twenty-five years ago the following news was recorded in the issue of Aug. 1, 1931—

A large four-manual organ built by M. P. Möller for the Municipal Auditorium in Philadelphia, a building seating 18,000, was completed.

Warren H. Gehrken, a prominent organist of Rochester, N. Y., died July 15 after a long illness.

The organ business and facilities of the Welte-Tripp Organ Corporation of Sound-Beach, Conn., were taken over by the W. W. Kimball Co. of Chicago.

C. Albert Scholin was appointed organist and director of the Second Presbyterian Church of St. Louis.

Ten years ago the following news was recorded in the issue of August 1, 1946—

Marcel Dupré took Chicago by storm in six recitals before overflow audiences at Rockefeller Chapel.

The old Boston Music Hall organ was purchased by public-spirited citizens of Methuen, Mass., and plans were announced for restoring both the organ and the hall.

The District of Columbia and the Milwaukee Chapters of the A.G.O. were hosts at successful regional conventions.

Historic First Presbyterian Church of Lancaster, Pa., ordered a four-manual Aeolian-Skinner organ.

CHORAL MUSIC PERFORMED
AS AFTER-EASTER PROJECT

As an after-Easter project, the adult choir of the First Presbyterian Church of Columbus, Ind., Theodore Hunt, Mus. M., F.A.G.O., minister of music, joined with the choir of the First Methodist Church of the same city to sing two short twentieth-century cantatas, "These Things Shall Be" by John Ireland, and "The Chambered Nautilus" by Deems Taylor. These were both given in each church June 17. Larrie Clark, minister of music at the Methodist Church, conducted the Taylor work, and Mr. Hunt conducted the Ireland.

Previously, on Palm Sunday, Mr. Hunt conducted Haydn's "Seven Words" at two services at the Presbyterian Church with a string quartet and an organist from Indiana University.

FORMER ORGANIST NAMED
ILLINOIS STATE AUDITOR

Dr. Lloyd Morey was appointed Illinois state auditor July 17 by Governor William G. Stratton. Dr. Morey retired last September as president of the University of Illinois, from which he graduated with honors in music and accounting in 1911. A long-time organist and organ enthusiast, he was a subscriber to THE DIAPASON for twenty-six years during which he became successively auditor, controller and professor of accounting at the university. He has served on the governor's commission on higher education and as consultant on financial management for several universities.

NOTED BRITISH RECITAL
ORGANIST IS DEAD AT 79

Reginald Goss-Custard, famous British concert organist and composer, died June 13 at the age of 79 according to Musical Opinion. He succeeded Edwin Lemare as organist of St. Margaret's, Westminster, and continued the outstanding recital tradition. Later he was organist of St. Michael's, Chester Square.

Vacation Time and Summer Heat Slow Flow of New Music

By FRANK CUNKLE

During this warm vacation weather much less than the usual quota of new music has reached the office of THE DIAPASON. It is good to report a fine new "Urtext" edition of both the full pocket score and a vocal score of Mozart's Mass in C minor, now available from C. F. Peters. Many will want to own this authoritative edition of a great masterpiece.

Brahms' Op. 30, "Let Nothing Ever Grieve Thee," is new to this reviewer. It is a fairly short work of not inordinate difficulty. The new Peters edition with an English translation by Walter Buszin, should have a very wide appeal.

From Novello (available from British-American Music Co. and H. W. Gray) come interesting and practical Magnificat and Nunc Dimittis settings by Lloyd Webber. In free rhythm and in the Aeolian mode throughout, the settings none-the-less offer no vocal or musical problems. A little more demanding is Geoffrey Bush's "O Love, How Deep, How Broad, How High!" which sets the familiar text rather dramatically.

The first of this year's crop of Christmas music has arrived. "A Christmas Sermon" by Eunice Lea Kettering, is a curious and winsome setting of one of Roark Bradford's dialect Christmas stories. It should interest directors and choruses who have holiday entertainment opportunities. More suitable for concert than service use, a good narrator could help a chorus make a telling effect in some situations. Chappell publishes this.

John Leo Lewis' "Welcome Yule" (Theodore Presser) is naive and folk-like, well-suited to many kinds of carol programs.

Charles Black's "Pilgrims from Nazareth" (J. Fischer) is a beautiful Mexican carol tune, tastefully arranged with solo parts for a mezzo and a bass. The choral parts, largely two-part treble, are simple.

From C. C. Birchard come carols of other lands. There are two Polish carols, arranged for SSA by Katherine K. Davis ("To the Manger" and "Mary's Lullaby"), a Czech carol, arranged by Parke S. Barnard for SA with instruments ("Let Our Gladness Know No End") and "Mary's Lullaby to the Infant King," arranged by Richard Warner from a German tune. Warner has two more, a hymn-anthem for unison or two parts on "O Word of God Incarnate" and a dignified original "Prayer for the Family of Nations." W. Glen Darst has two new SATB hymn-anthems published by Birchard: "Sing All Ye Christian People" for Easter and a simple "The Lord My God Be Praised" for youth and senior choirs. Birchard has several new anthems for treble voices: a unison "Spring Prayer" by Mary E. Caldwell, an SA "We Praise Thee, We Thank Thee" by Ruth Taylor Magney, useful for Thanksgiving, and an SAB arrangement from Bach with the words "O Lord We Worship Thee." The tune, by the way, is the familiar "O Gott, du frommer Gott." A hymn-anthem by Stanley Sheppard, uses a strong German tune for the text "O Worship the Lord" (SAB). "O Thou in Whom We Live and Move" is a fine chorale in Bach harmonization (SATB). The late Charles H. Marsh's "Tis the Spring of Souls Today" is a setting of the Easter hymn, "Come, Ye Faithful, Raise the Strain."

Birchard also brings out two chant settings, a Benedicite Omnia Opera by J. McKay Martin, and a Magnificat by Charles Wood. Directors will want to see a "Silent Devotion and Response" from a Jewish service by Ernest Bloch, which might fit effectively into various Christian services.

Two easy conventional solo anthems come from Galaxy Music Corporation: "Lord, Thy Children Guide and Keep" by George Blake, and "Lord God, Who Art Friend" by Solon Alberti. The same publisher sends Gordon Young's rousing "Now Let Us All Praise God and Sing," which should sound especially well in a young people's choir. A "Sancta Maria" by Marcel Frank may find more frequent use in its SSA

version. "My Redeemer", Robert Sanders' free arrangement of a William Billings tune, has a good deal of charm. It is quiet, simple and widely useful.

Two early pieces edited by Parke S. Barnard come from Summy Publishing Company: "The Righteous" by early seventeenth-century German John Staden, and "Adoramus Te" by late seventeenth-century Italian Giacomo Perti. These are typical examples of this interesting choral century, usable by both service and school choral groups. William Latham's Gloria is a dramatic setting designed for a brilliant, resonant choir.

Augsburg Publishing House issues a new volume of three-part treble anthems entitled "Thy Praises Sing". These are familiar strong religious tunes, mostly hymns and chorales, usable in the services in which treble groups participate.

A new hymnal which every college organist and choirmaster will want to study carefully is "Hymnal for Colleges and Schools", edited under the direction of E. Harold Geer and published by the Yale University Press. Luther Noss' notes on the hymns are invaluable, the responsive readings are admirably chosen and the hymns themselves are of the highest musical quality and of the widest possible origins. There will be some objections to the use of unfamiliar versions of familiar tunes, to the coupling of tunes and words not regularly associated, to some of the keys chosen and to certain metrical alterations. No time signatures are used.

New Organ Music

Two pieces from Op. 49 by Joseph J. McGrath are published by the McLaughlin and Reilly Co. Prelude-Antiphonale is broad and serene. Where a real antiphonal effect is available it might be unusually effective. The Toccata published with it is a characteristically showy recital piece.

Willard Irving Nevins has compiled "A Corelli Collection for Organ" (Summy). This is made up of easy, practical transcriptions of beautiful music. These are suited to service use on almost any organ.

A Magnificat setting for organ by Samuel Scheidt appears in a new carefully annotated edition by Heinrich Fleischer, published by Concordia Publishing House. Historical notes and suggestions for performance are given. The editor suggests the use of the work in special musical vesper services at Christmas time, alternating the organ and the choir as was the practice in the seventeenth century.

A third volume of Flor Peeters' Preludes on Gregorian Hymns is issued by C. F. Peters. The first of a series of discussions of Peeters' work in this form by Allan Bacon, appeared in THE DIAPASON for June. Suffice it to say here that these last ten preludes from Op. 77 are recommended for service use by the average professional organist. The same can be said for Ten Hymn Preludes by Healey Willan, based on English, Scottish and Irish hymns. A five-variation Partita on "St. Flavian" and the Prelude on "Old Hundredth" may be liked especially.

BETTY LOUISE LUMBY OPENS NEW ESTEY IN COLUMBIA, S.C.

Betty Louise Lumby, F.A.G.O., S.M.D., assistant professor of music at Howard College, Birmingham, Ala., played the dedicatory recital May 27 on the three-manual Estey organ in the Eastminster Presbyterian Church in Columbia, S.C. The specification of this instrument appeared in THE DIAPASON in the July 1955 issue.

Her program: Prelude and "Wedge" Fugue in E minor, Bach; "Flute Solo," Arne; Adagio, Fiocco; Aria con Variazione, Martini; Introduction and Toccata in G major, Walond; "Background for a Worshipper," Lumby; Scherzo in E major, Gigout; Fantasie and Fugue on "Ad Nos," Liszt.

Miss Lumby won the Arthur Lipkin award this year for her "Four Non-Objectives for organ, strings and woodwinds." She will go to Germany this year on a Fulbright award.

THE HYMN OF THE MONTH for August, recommended by the National Federation of Music Clubs, is "For the Beauty of the Earth."

In tribute to the late G. Donald Harrison of the Aeolian-Skinner Organ Company, whose untiring efforts throughout the years have been directed toward the raising of artistic standards within the organ building industry.

His death is deeply regretted.

THE REUTER ORGAN COMPANY

Lawrence, Kansas

NEW YORK CONVENTION OF AMERICAN GUILD OF ORGANISTS

A.G.O. CONVENTION HAS
RECORD ATTENDANCE

MARKS 60TH ANNIVERSARY

New York Hosts Provide Full Week
of Recitals, Services, Lectures,
Panels—New Organs Heard
in Famous Churches.

[Continued from page 2.]

Messiaen, who has selected ten different sounds and by changing the duration of each uses the same materials repeatedly but results in continuously varying combinations much in the same way he treats certain motives in his organ composition. The most musical example was a work commissioned by the Los Angeles Philharmonic Orchestra by Dr. Ussachevsky and Otto Luening. It is a sort of a concerto for tape recorder and orchestra. The sounds on the tape were by flute, piano and human voices, but considerably altered by electronic techniques. This was played with the orchestra and formed a most interesting work. Dr. Ussachevsky pointed out that the field is definitely in the experimental stage but shows great hopes for the future.

Charlotte Garden Recital

The late afternoon recital was by Charlotte Garden, F.A.G.O., Mus.D., M.S.M., assisted by three horns, two trumpets and three trombones, at the Cathedral of St. John the Divine. All the seating space in this vast cathedral was taken with some sitting on steps in various corners. Dr. Garden's program opened with an early English work by John Stanley entitled London Suite. These five pieces were gathered together by Gilman Chase from two volumes of Stanley's "Voluntaries for Organ or Harpsichord." They are delightful pieces and received a sympathetic and understanding interpretation. The brass was heard antiphonally in Gabrieli's Sonata Pian e Forte. Dr. Garden then returned with Clarence Dickinson's "The Joy of the Redeemed," an improvisation on the plainsong hymn-tune, "O Quanta Qualia," the brass joining in at the tremendous climax. Alec Wyton, organist and choirmaster of the cathedral, com-

posed a special piece for this recital featuring the famous state trumpet and other reeds of the organ, taking into consideration the nine second reverberation period in "the longest unbroken vista in Christendom," 601 feet. This is a powerful and stately march which displays the reeds in their full glory. In a quieter vein, the Chorale from Widor's Symphonie Romane was heard, concluding with a monumental work by Nepomuk David: Introitus, Chorale and Fugue for organ and brass. This tremendous piece by the contemporary German combines a theme of Bruckner with several original themes and proceeds to develop them in various manners, ending triumphantly. Dr. Garden is a masterful player and played this unusual program with distinction. Special mention must be made of her handling of the massive sounds in the difficult acoustics. For the most part the problems were solved well.

Service of Music at Riverside

The conventioners returned to the Riverside Church in the evening for a service of music by the ninety-three voice choir, under the direction of Richard Weagly, and Virgil Fox at the organ. For the prelude Mr. Fox played four Bach pieces in memory of the late G. Donald Harrison, who had designed the large Aeolian-Skinner organ recently installed in the church. Mr. Fox's interpretations of Bach are controversial—some listeners are enthusiastic in their support and others are unalterably opposed. Suffice it to say that Mr. Fox played in his usual manner these Bach pieces: Toccata and Fugue in D minor, "Since Thou Art Come Down", "Come Sweet Death" and Prelude and Fugue in B minor. Within the service he played Durufle's Suite, Op. 5. In this type of music, most will agree that Mr. Fox is at his best. It was virtuoso playing at its finest.

The choir premiered Seth Bingham's Credo for chorus, organ, brass and timpani. It was difficult to hear the chorus in this work above the very loud accompaniment. As usual, Dr. Bingham treats the brass parts with understanding. The featured large work was "Dona Nobis Pacem" by Vaughan Williams. Mr. Weagly is a master craftsman in directing a work of this kind. Every detail was worked out to perfection and yet sounded free and easy. His chorus sang admirably in every way.

"Milkman's Matinee"

After an "evening on the town," "those who really burn the midnight oil" gathered at the Paramount Theatre to hear the "mighty" Wurlitzer. George Wright, who was originally scheduled to play, was unable to appear because of injuries incurred in an accident. Ray Bohr from Radio City substituted, followed by extemporizations by Searle Wright, Virgil Fox, Pierre Cochereau and others. This was an enjoyable "jam session" and gave everyone an opportunity to "let his hair down" in the hectic schedule of events.

The president's breakfast for national officers and council, regional and state chairmen, deans and regents was held at the Waldorf Wednesday morning, followed by the business meeting, open to all members of the Guild. Howard Kelsey of St. Louis was appointed secretary. The minutes of the last convention were adopted without reading and the reports of the regional chairmen, state chairmen and deans began. Invitations to hold the 1958 convention were read from two chapters—the Western Pennsylvania Chapter in Pittsburgh and the Houston, Tex., Chapter. The decision on this matter will be reached in the fall. Tributes to Dr. Elmer's leadership were given by Mr. Kelsey and Ralph Harris.

Wednesday afternoon began with a recital of the A.G.O. test pieces for 1957 at the Central Presbyterian Church by Wilbur Held, A.A.G.O., organist of Ohio State University. The test pieces do not lend themselves to a good program as such, but in Mr. Held's able hands they were an interesting group of pieces. Mr. Held began with a deliberate, clear interpretation of the "Cathedral" Prelude and Fugue in E minor in the traditional manner. Bingham's Prelude on "Toptady" was played with tasteful registration, followed by the Con Moto Maestoso from Mendelssohn's Sonata 3. Although not included in the test pieces, Mr. Held added the Andante Tranquillo from the same sonata. Bach's Toccata and Fugue in D minor was played to the accompaniment of an electrical storm outside which added to this climactic work. The romantic qualities were emphasized in Sowerby's Air with Variations and the scheduled program came to a close with the brilliant Allegro Risoluto from Vierne's Symphony 2 played in the traditional French style. Mr. Held added the 1956 winner

in the Guild composition contest: Variations on "Komm süßer Tod" by Frederick Schreiber. Mr. Held plays with taste and musicianship. His handling of the Möller organ was excellent.

Forum on Teaching

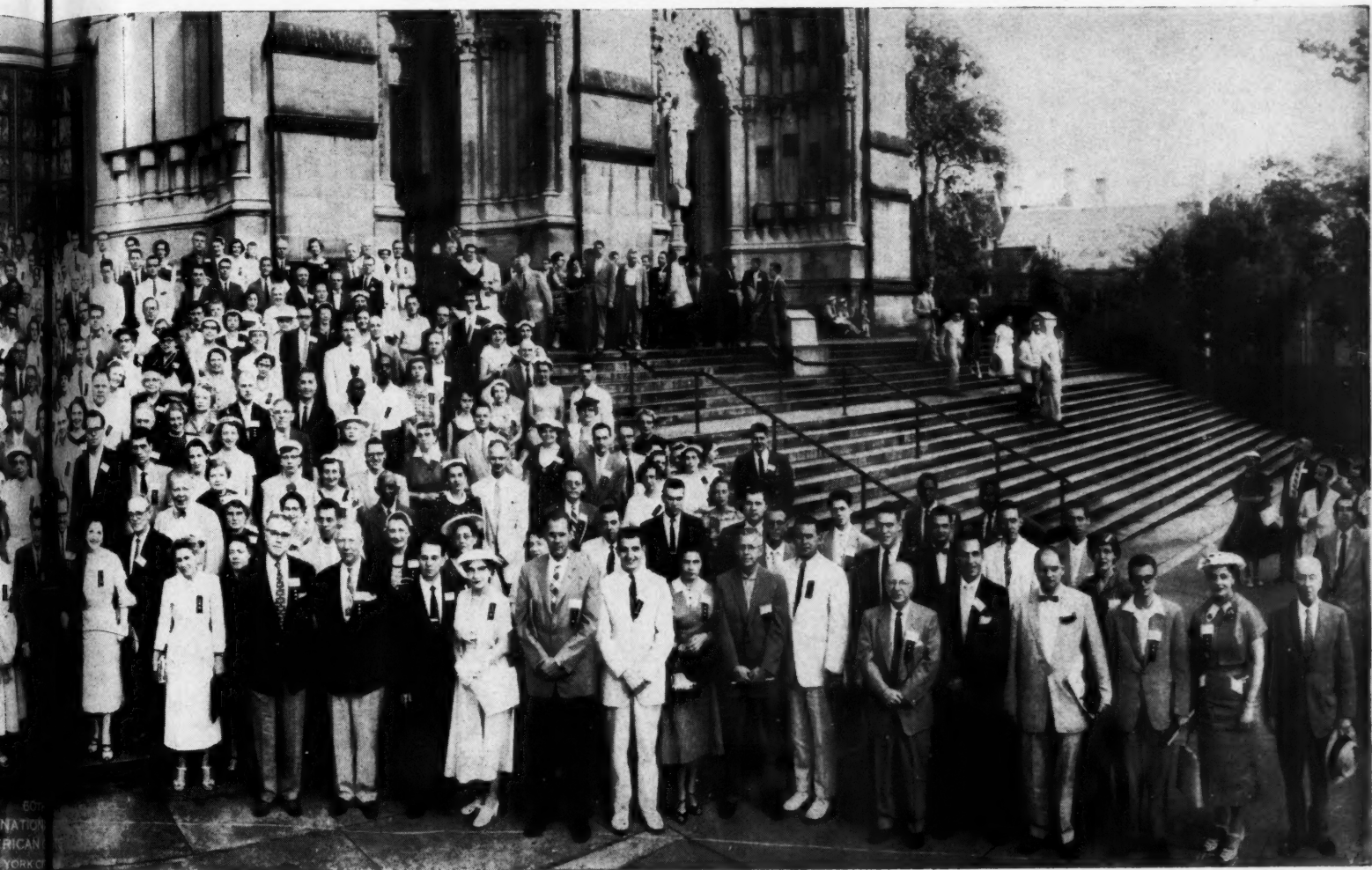
Dr. Harold Gleason and Catharine Crozier were moderators at a forum on teaching methods and materials. The panel included such distinguished teachers as Mildred Andrews, Robert Noehren, Leslie Spelman and Vernon de Tar. Dr. Gleason mentioned that the total years of teaching experience of this group totaled 166 years. Miss Andrews' subject was "Basic Manual and Pedal Technique;" Mr. Noehren's, "Teaching Students How to Practice;" Miss Crozier's, "Musical Style;" Mr. Spelman's, "Efficiency in Organ Teaching," and Mr. de Tar's, "Teaching of Organ in Music Schools." Since these lectures will appear in THE DIAPASON in later issues, no further details will be given here. The program proved so popular that it was necessary to repeat it at a later time.

Another forum on the Wednesday multiple program was a discussion on "Composition in its relation with the church." Professor Otto Luening of Columbia's music department presided with Dr. Seth Bingham, vice-president of the A.G.O., Robert Crandell and Paul Creston serving on the panel. Several hundred delegates were primed with challenging questions for these distinguished composers. In answer to the question, "Why do so many of our leading composers confine themselves to the secular field?" many reasons were offered both by the panel members and the audience: lack of interest in the church, the machine age, Nietzsche, Marx, the movies, radio, TV, etc. Congregations, ministers, music committees, publishers and certain types of composers, organists and choir directors—all came in for criticism. Nevertheless, the forum ended on a hopeful note: that the future will eventually produce top-flight American composers for the church.

The third item on the multiple program was a lecture on "Examinations and Music-Making" by William B. Mitchell, professor of music at Columbia University. This lecture was held at the Madison Avenue Presbyterian Church.

Alexander Schreiner, Ph.D., F.A.G.O., famous organist of the Mormon Tabernacle in Salt Lake City, Utah, opened

GATHERED ON STEPS OF CATHEDRAL OF ST. JOHN THE DIVINE



the new Möller organ at St. James' Episcopal Church. Dr. Schreiner's program included only three works: Symphony 3, Vienne; Symphonia Mystica, Van Hulse, and the first performance of Sowerby's new Church Sonata, commissioned for St. James' Church. To this reviewer, Dr. Schreiner is always at his best in such pieces as the Intermezzo from the Vienne and the Scherzo from the Van Hulse. He has few equals in playing the arabesque-like scherzi so typical in these composers. Dr. Schreiner's justly famous pedal technique was shown to great advantage, especially in the new Sowerby piece.

Concert at Lewisohn Stadium

The afternoon rain over, the concert "under the stars" at the Lewisohn Stadium took place as scheduled. This was probably the only concert or recital at which there were vacant seats. Even this record convention could not fill the stadium! The Stadium Symphony Orchestra and the Oratorio Society of New York were conducted by William Strickland. Soloists were Claire Coci and George Thalben-Ball, F.R.C.O., organists; Ruth Diehl, soprano; Evelyn Sachs and Lorna Sydney, mezzo-sopranos; Lucius Metz, tenor; and Chester Ludgin, baritone.

The concert opened with Handel's "Hallelujah" Concerto in B flat with Mr. Thalben-Ball as soloist on the Allen electronic organ. This was performed on a large scale using the whole of the orchestra. Mr. Thalben-Ball did not seem to be too comfortable at the electronic instrument, although he showed forth a good technique. It served as an "appetizer" for his recital at Temple Emanuel the following night. The usual cadenza was extensive and not very Handelian, although interesting. The choral society was heard first in Bach's Magnificat. This was set forth in a good Bach style. Unfortunately, the orchestra paid little attention to detail and the microphones picked up the choir so that too many individual voices could be heard.

Claire Coci was the soloist in the seldom heard DeLamarter Concerto in E major. Miss Coci was at her best and handled the instrument well. The orchestra took this piece to heart and provided a splendid accompaniment. The "Te Deum Laudamus" by Dvorak concluded the evening performance. The chorus sounded

much better in this work. One wonders why this piece is not sung by more choral societies, for it is a fine example of a large-scale romantic piece.

Thursday morning the Baldwin Piano Company sponsored Richard Ellsasser in a recital on a Baldwin electronic instrument in the hotel Jade Room. His program included the following: Allegro Vivace, Concerto in A minor, Vivaldi; Fugue in E minor, Handel; Andante in F, K. 616, Mozart; Rondo in G, Bull; Fantaisie, Boellmann; "Rhumba," Elmore; "Le Cathedrale Engloutie," Debussy-Leon Roques, and Scherzo on Mendelssohnian Themes, Ellsasser. For encores Mr. Ellsasser played his arrangement of the Rimsky-Korsakoff "Flight of the Bumble-bee" and "Concert Study" by Yon. Both encores displayed his brilliant pedal technique. It was a morning of virtuoso playing. Many tempi were on the fast side, but technically Mr. Ellsasser leaves little to be desired. His Mozart was charming.

E. Power Biggs Plays Portativ

One of the most refreshing programs at the convention, after such quantities of loud sounds, was the one with E. Power Biggs, A.R.C.O., famous radio, recording and concert artist, playing his "Cambridge portativ" at the Hunter College Auditorium. This delicately voiced instrument, built by Herman Schlicker of Buffalo, was heard with a small instrumental ensemble. That it could be heard so well in the large auditorium was a surprise to many; its use as a chamber instrument was delightful. Mr. Biggs played these pieces for organ alone: "Balletto del Granduca," Sweelinck; Double Concerto in G major, Soler, and Fantasia, K. 594, Mozart. With strings and oboe he played Handel's Concerto 10 in D minor and with strings alone, three Mozart sonatas. A high point was the Mozart Adagio and Rondo (originally for glass harmonica) for organ, flute, oboe, viola and 'cello. The ensemble playing throughout was excellent. Mr. Biggs was at his finest.

The forum on "Choral techniques and repertory" was moderated by Vernon de Tar and had several surprise panelists. Henry Veld, conductor of the Augustana Choir at Augustana College, Rock Island, Ill., and the Apollo Club in Chicago, spoke on "Tonal quality and choral blend." Margaret Hillis, conductor of the New York Concert Choir and on the

staffs of Union Seminary and the Guilford Organ School, discussed "Phrasing and rhythm." Madeline Marshall, whose book, "A Singer's Manual of English Diction" (G. Schirmer), is one of the "bibles" in the field, and who teaches both at Union and at the Juilliard School of Music, kept the audience howling with her famous illustrations in diction. Alec Wyton of the Cathedral of St. John the Divine could hardly go on after the hilarious Miss Marshall, but very ably discussed "The immature voice and mature repertory." It is hoped that these popular remarks can be reprinted in these pages at an early date.

The eminent musicologist Curt Sachs gave a lecture on "Rhythm and Tempo" at Christ Methodist Church. Dr. Sachs is professor of music at New York University and on the faculty of Columbia University.

Recital by Miss Thomson and Ragatz

The joint recital Thursday afternoon was at St. James' Church with Claribel Thomson, A.A.G.O., organist of the First Presbyterian Church, Ardmore, Pa., and Oswald Ragatz, A.A.G.O., associate professor of organ at Indiana University. Miss Thomson opened the program with a fine rendition of the "St. Anne" Fugue of Bach, using the gallery organ to great advantage. She continued with Concerto in D minor, Vivaldi-Bach, an excellent Fantasia by Robert Noehren, Elmore's Pavane from the "Rhythmic Suite" and the popular "Litanies" by Alain. Miss Thomson handled the new Möller organ extremely well and was a joy to hear.

Mr. Ragatz opened his part of the recital with Telemann's Concerto 5 in C minor. One wonders why this piece is not heard more often. Mr. Ragatz' performance had authority. He continued with two Chorale Preludes from the "Eighteen Great" of Bach: "Herr Jesu Christ, dich zu uns wend" and "Nun komm, der Heiden Heiland" (organo pleno). Mr. Ragatz obviously is fond of playing the music of this period and performs it with distinction. "Pantomime," Jepson; Pastoral, Roger-Ducasse, and the Fast and Sinister movement from Sowerby's Symphony in G concluded the program. These two afternoon performers approach the organ in a similar manner so that the program was a unified whole. It was one of the memorable events in the comprehensive schedule.

George Thalben-Ball, F.R.C.O., organist of the B.B.C. Orchestra and the Temple Church in London, England, and organist of the Birmingham Town Hall, was heard in a recital at Temple Emanuel as the evening event. In all of Mr. Thalben-Ball's playing, he treats the organ in massive tonal clusters. They are not always particularly loud, but always the full, rather heavy effect. It was good to hear some John Stanley on this program played by a fellow Englishman—the Suite in D. The program continued with Air and Allegro in A, William Russell; Prelude and Fugue (St. Anne) in E flat, Bach; the great Sonata on the 94th Psalm, Reubke. It was surprising to hear an English organist play two works by a man whose career was largely in this country and whose works are practically never performed—Wilhelm Middelschulte. Mr. Thalben-Ball played his Arioso and Toccata-Passacaglia. The latter work was to this reviewer the best playing of the evening. "Le Moulin," A. Cellier, Mr. Thalben-Ball's own variations on a Theme of Paganini for pedals alone and "Fete" by Langlais, concluded the evening. Mr. Thalben-Ball's pedal chord work in the variations was remarkable.

High Mass at St. Paul's

The organists' day began earlier Friday morning than on other days with a solemn high mass at the Church of St. Paul the Apostle. This is the home of the well-known Paulist Choristers under the direction of the Rev. Joseph R. Foley, C.S.P. Frank Campbell-Watson, organist of St. Paul's, composed a new mass for this occasion, entitled "Mass in Honor of St. Paul" for the feast of Sts. Peter and Paul. This was a straight service—the normal Sunday procedure without extra music being added. The proper of the mass was listed as Gregorian, but only the introit and communion actually were—the other propers being a harmonized gradual and alleluia and a very short unison offertory. The Gregorian Credo 3 was sung antiphonally between the boys and men with "Mihi Autem Nimis" by Wetzler at the offertory. The Paulist boys sing with a light head tone and were at times covered by the very resonant acoustics and the constantly swelling organ. The cohesion of the parts was remarkable considering the distance between the men and boys.

[Continued on page 18.]

SIXTIETH ANNIVERSARY CONVENTION BANQUET IN BALLROOM OF WALDORF-ASTORIA HOTEL



D. A. Flentrop, eminent organ builder from The Netherlands, was heard in a lecture on "Trends in European organ building." His fine talk was illustrated with pictures from slides and the one-manual and pedal organ Mr. Flentrop brought to exhibit. The lecture was received with prolonged applause and will be printed in THE DIAPASON at a later date. Donald Willing played the Flentrop organ with Walther's Partita "Jesu meine Freude."

Another event of the Friday morning simultaneous programs was a forum on "Music for the small church." Dr. Seth Bingham was in charge and was assisted by Ruth Richardson of Binghamton, N.Y., who offered concrete and practical suggestions for choir organization based on successful experience. Herbert Burtis of the Community Church in Short Hills, N.J., spoke briefly and to the point on methods of vocal training for choir singers. Samuel Walter, organist of St. John's Church in Stamford, Conn., distributed a graded choral list of easy and medium-difficult numbers for small choirs, stressing the possibility of using simple but thoroughly good music. Fruitful discussion from the floor followed the valuable contributions of these very able speakers.

Ray Berry of the national committee on architecture and acoustics gave a lecture on "Worship, Architecture and Acoustics." Mr. Berry is well-known for his expounding in this field.

The winner of the A.G.O. national organ competition, Emily Ann Cooper, played a recital in the early afternoon at the Church of St. Mary the Virgin. Her mature handling of the large organ in a resonant building was admirable for one so young. Her interpretations were a bit on the overly romantic side, but Miss Cooper shows great promise for the future. Her program included the following: Allegro, Trio-Sonata 6, Bach; Largo y Spiccato, Concerto in D minor, Vivaldi-Bach; Fugue a la Gigue, Bach; "Cantabile," Franck; Scherzo, Symphonie 2, Vienne; Introduction, Passacaglia and Fugue, Willan. The Vienne Scherzo deserves special mention.

Clarence Mader at St. Bartholomew's

Clarence Mader, A.A.G.O., organist of the Immanuel Presbyterian Church in Los Angeles, Cal., played a recital of contemporary music at St. Bartholomew's Church. The program consisted of four extensive works, all little-known: Fantasia and Fugue, Günter Raphael; Orgelkonzert in A minor, Hans Friedrich Micheelsen; "Portrait Cycle," Mader, and Symphony 3, Clifford Vaughan. Mr. Mader's playing displayed taste and style. Some may have wished for more excitement which didn't come until the final movement of the Symphony. His registration in the Micheelsen was most interesting.

The final musical event of the conven-

tion was the Sabbath evening service at Temple Emanu-El. Robert Baker was at the organ and was director for this service, Lazare Saminsky being in Europe. Dr. Baker played his usual broadcast recital preceding the service, playing works by contemporary Jewish composers: "Sortie de la Loi" and "Priere Universelle," Milhaud, and Preludes by Herman Berlinski, associate organist of the temple, Frederick Jacobi and Ernest Bloch. Service music was sung by the cantor, Arthur Wolfson, and the excellent choir: "L'chor Dodi," Berlinski; "Bor'chu" and "Sh'ma Yisroel," Heinrich Zoellner; "Mi chomcho," Block; "V'shomru," Julius Chajes; "O May the Words," Lazar Weiner; "By the Rivers of Babylon," Saminsky; "Va'anachnu," Jacobi; "Kiddush," arranged by Saminsky; "Adon Olom," Ivor Warren; Benediction Responses, Berlinski. Dr. Baker played as the last organ piece of the convention, Chorale and Toccata on the Jewish melody "Leoni" by Bingham. Both the playing and singing of this beautiful service were done with great dignity and style.

The Banquet on Friday Night

The convention banquet was held in the grand ballroom of the Waldorf-Astoria Hotel and the dinner itself was one of the finest banquet repasts in this reporter's memory. At one point in the dinner, four red-jacketed waiters bore on their shoulders a huge, blazing birthday cake in honor of the sixtieth anniversary of the founding of the A.G.O. Dr. Baker introduced all the chairmen of the committees which worked so hard to make this great convention such a success. Standing ovations greeted President Elmer and Drs. Clarence and Helen Dickinson. Dr. Dickinson was one of the founders of the Guild.

A bronze plaque and the Möller Foundation \$500 scholarship were given to the student competition winner, Miss Cooper, and scrolls to the other finalists. Claire Coci, in charge of the contest, thanked Searle Wright who began the competitions several years ago. The international congress of organists, to be held in London, England, July 27 to Aug. 2, 1957, was announced and members were urged to plan to attend. This congress will be a joint meeting of the A.G.O., R.C.O., C.C.O. and International Corporation of Organists.

Anna Russell Entertains

To the great delight of all present, instead of the usual long after-dinner speeches, the inimitable Anna Russell gave a program of her popular caricatures. Her imitations are well-known through her recordings and personal appearances and need no explanation here. Needless to say, the evening was riotous.

CHRIST CHURCH CATHEDRAL, New Orleans, La., heard Brahms' German Requiem sung May 27. Beatrice Collins directed the cathedral choir and Elizabeth Schwarz was organist.

BOULDER SUMMER SESSION OFFERS EIGHT RECITALS

A series of eight organ recitals was a feature of the summer session at the University of Colorado at Boulder. Everett Jay Hilty, M.Mus., associate professor of organ, opened the series at Macky Auditorium. His first recital June 24 included works of Dunstable, Buxtehude, Bach, Couperin, Rameau, Marcello, Stamitz, Widor and Handel.

His recital July 29, entitled "Three Centuries of Organ Compositions Based on Hymn Tunes," was as follows: "Ein feste Burg," Hanff; "Nun bitten wir," Buxtehude; "Du Friedfurst, Herr Jesu Christ," Johann Bernard Bach; "Nun freut euch," Bach; "Ich ruf zu dir," Krebs; Variations on "Vater Unser," Sonata 6, Mendelssohn; "Herzliebster Jesu," Brahms; "Valet will ich dir geben," Reger; "Gelobt sei Gott," Willan; Contemplation on "Tallis' Canon," Purvis; Hymn-Prelude on "Festal Song," Bingham.

Willis Bodine, Jr., a student at the University of Texas, played the July 1 recital; J. Julius Baird, Mus.D., organist of Grace Episcopal Church, Colorado Springs, played July 8; Charles Eve played July 15, and Shirley Cain July 22. Ralph Gregg Merrill will be heard August 5.

FULBRIGHT GRANT AWARDED TO ORGANIST IN NEBRASKA

Warren L. Berryman, assistant professor of organ and music theory at Hastings, Neb., College and organist and director of youth choirs at the First Presbyterian Church of Hastings, has been awarded a Fulbright grant for study with Flor Peeters at the Royal Flemish Conservatory in Antwerp, Belgium. Mr. Berryman studied with Arthur B. Jennings at the University of Minnesota and with Robert Baker and Vernon de Tar at the Union Seminary School of Sacred Music where he is a candidate for the D.S.M. degree.

Mr. Berryman is the dean of the Central Nebraska Chapter of the A.G.O. His wife and two children will accompany him to Europe.

AMERICAN CHORUS SINGS MANY EUROPEAN CONCERTS

The All-America Chorus, a mixed ensemble of nearly 100 singers from all parts of the United States, directed by James Allan Dash, toured Europe from mid-June through July. The choir's itinerary was announced to include Paris and other French cities, Zurich, several German cities, including Bonn and Heidelberg, Amsterdam and The Hague in Holland, Antwerp and Liege in Belgium and several days in the London area. Concerts were also scheduled for Quebec and Montreal on the way home.

Convention Highlights

By SETH BINGHAM

Some of the high spots, thrills and exciting moments in this greatest of Guild conventions which called forth frequent and enthusiastic comment from the delegates:

The final Sabbath evening service in Temple Emanu-El, including a wonderfully dramatic organ prelude by Herman Berlinski inspired by the biblical story of the burning bush, and other Jewish choral and organ music of absorbing interest. Robert Baker's playing was outstanding for beauty and authority.

The St. Bartholomew performance of the Durufle Requiem, directed by Harold Friedell with a superlative organ accompaniment by Frederick Swann. The choirs of Calvary Church and St. Mark's-in-the-Bouwerie participated in this service.

The splendid improvising by Pierre Cochereau at St. Thomas' Church marked by a very moving elegiac movement in memory of G. Donald Harrison whose great new instrument had just been installed.

A magnificent presentation of Vaughan Williams' "Dona Nobis Pacem" at the Riverside Church by Richard Weagly and a ninety-voice choir with Virgil Fox at the organ.

Vernon de Tar's forum on "Choral Techniques and Repertory" at Temple Emanu-El assembly hall.

The artistic perfection of E. Power Biggs' concert in Hunter College using his own "trailer" Schlicker organ both in solo and in collaboration with other instruments.

The miracle wrought by soloist Claire Coci using an Allen organ in DeLamar's fine and warmly romantic concerto for organ and orchestra, ably conducted by William Strickland at the Stadium.

Holst's lovely and effective musical play "The Coming of Christ," with text by John Masefield, given by actors and singers with organ and trumpets at Union Theological Seminary.

The pre-convention choral program at St. Paul's Chapel, Columbia University, by Clarence Snyder's New Jersey Oratorio Society featuring Robert Elmore's "Three Exhortations," Searle Wright's "The Green Blade Riseth" and Frank Scherer's "Contemplation on the Crucifixion."

THE NATIONAL SHRINE CONVENTION in Detroit was the occasion of a special service at the First Presbyterian Church. The Moslem Temple Chanters of Detroit sang the Ringwald arrangement of "The Battle Hymn of the Republic" and Malotte's "The Lord's Prayer" under the direction of Henry A. Melloche with Gordon Young at the organ.

DEAN S. E. CROWE, director of the lecture-concert series at the Michigan State University, East Lansing, for eighteen years, retired July 1.

John H. Hammond Dynamic Accentor Is Expressive Aid

By FREDERICK C. MAYER

[Retired organist of the Cadet Chapel,
West Point Military Academy.]

Electronic amplification is one of the triumphs of modern science. In the last several decades, it has already transformed political campaigns to a point where it is almost a controlling vehicle in governmental elections. Electronic amplification of sound can augment the original vibrations practically to any maximum degree desired for human use. However, since it represents *more* power, it likewise carries with it the inherent danger of a tendency-to-excess that accompanies all increased power falling under human control. In the realm of sound amplification within an immediate area, whether of music or public speaking, too often the public suffers from over-amplification with proportionate loss of sound quality—due largely to error of control and the limited artistic taste of the operator.

Any thought of amplifying the organ immediately awakens misgivings as to unendurable power and unmusical quality. Yet, although a great organ of several hundred ranks of pipes with fine idealized tonal apportionment constitutes the most ideal and at the same time the most powerful of all musical instruments, we must not lose sight of the fact that the large majority of organs fall into the classification as average, small or tiny in size, and consequently with serious tonal limitations.

The great expense of a modern pipe organ has led to a tremendous expansion in the field of electronic organs with their obvious advantages in cost, space and flexibility. However, their tonal quality is far from furnishing an artistic solution to this problem as compared with that of a good pipe organ.

Since both pipe and electronic organs have disadvantages and defects, it would seem but natural that their advantages and virtues should be pooled together for the common good. At the outset one runs into the difficulty of prejudice against each other: the stolid tradition of pipe organ builders as opposed to the wild, exaggerated optimism of electronic organ manufacturers in their claims of equality if not superiority in the field.

A quarter of a century ago I had the privilege of attending a masterly performance of "Parsifal" in Bayreuth, Germany. As the scene shifts to the Temple of the Holy Grail, the bells high in the tower are heard in solemn repetition. When he wrote the "bell motive," the composer yielded to an idealistic impulse and wrote four very deep notes. The highest note (and smallest bell), if feasible, would involve over 300,000 pounds of bell metal, costing perhaps half a million dollars, while the lowest note (and largest bell) would total four times these figures. No wonder, then, that we hear such ridiculous imitations of these bell tones in all opera houses, including our own fine New York Metropolitan, since bells of the correct size and pitch have never been cast—nor even dreamed of except by Wagner!

At the Bayreuth performance, and for the first time in my life, I was amazed to hear bell tones of the correct pitch. Since there was a suspicious electronic quality, and noting what might be a loud-speaker above the proscenium arch in the center, I made inquiry next day and found that my suspicions were correct. When I located the inventor, he showed me his ingenious apparatus and related how the Bayreuth authorities had resisted and disapproved of his electronic solution to this most baffling bell-tone problem. But one day he had the good fortune of displaying his invention to Arturo Toscanini, who was conducting "Parsifal". As soon as he heard these bell tones in their true pitch, the maestro said "I want these". And he got them, overcoming tradition and prejudice at a single stroke.

But to continue with the other side of the electronic problem, the inventor was impatiently disappointed over the fact that Frau Winifred Wagner had refused—and rightfully—to allow him to substitute his electronic invention for the very low E flat organ pipe, located in the orchestra pit, which is used with such majestic ef-

fect in the Prelude to "Das Rheingold" upon and following Wagner's own initiative, although not indicated in the score.

To combine successfully the natural tones of the orchestra or organ artistically by harnessing to their aid electronic amplification, calls for great skill and restraint. With the qualifications of a distinguished scientist, of a genuine love and appreciation of fine music and of a practical organ builder, John Hays Hammond, Jr., offers a most promising answer to this difficult problem.

Through his invention of the dynamic accentor, Mr. Hammond transcends all the good, though limited qualities of organ pipes, by supplementing their tones with expert electronic amplification. This amplification is subject not only to general control, but also to fine, detailed control to a surprising degree. Thus, not only can the full power of the organ be increased, but also certain parts of the music, such as the solo voice, an inner part, the accompaniment or the bass (pedals) can be brought out with more power. In addition, changes of the tone quality of solo stops or of softer divisions can be achieved within controlled limits.

All other instruments give more power in response to an increase of human wind or bow pressure or of percussive stroke. Now, for the first time, the organ can also respond to a desire for more total power. This will not be disdained even by the largest organs and will be absolutely indispensable to the smaller ones. A limit to this increase can previously be set on an adjustable control, beyond which it is impossible to go. Thus, this limit might be varied for each number as might be dictated by study and experience.

Perhaps it was the flexibility of expression, which on an organ where the tone quality cannot be varied without change of stops except by increasing or decreasing the volume through the use of swell shades, which primarily converted me favorably when I recently tried this invention. The opening and closing of the swell shades was so cleverly coordinated with the increase or decrease of electrical amplification that it was well-nigh impossible to tell when the latter was added or taken away. The combined effect was thoroughly artistic and the increased volume was welcome. Also, something never before contemplated, the *unenclosed* sections of the organ responded to a gradual increase in power.

All the useful effects previously mentioned are scarcely covered by the name *dynamic accentor*. Yet its most striking effects fall within the scope of accents. The organ has always been pathetically lacking in the power to accent. Now, at any given instant, the organ can respond to a call for little, more or much accent. This dramatic feature more than justifies the name and constitutes a great aid to the organist of the future. Yet the name *dynamic accentor* falls short of the true value of this invention since the power to accent is but one phase of its usefulness.

Organists who have devoted their lives to the study of artistic problems and acoustics will certainly prove themselves superior in skill and artistic taste to average operators of public address systems. Consequently they can be relied upon to use this invention judiciously and effectively.

The dynamic accentor, I am convinced, offers opportunity for infinite study and variety of application and will decidedly prove itself to be of new, genuine artistic value to organs, organists and organ music.

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The Reuter Organ Company has been selected to build the new organ for All Saints' Episcopal Church of Fort Worth, Tex. This three-manual instrument will be completed and installed in the church this coming fall. The great, swell and pedal sections are to be installed in the front chancel area of the church, while the third division, a ruckpositiv section, will be located in the rear of the church below the rose window.

The organist of the church is Frederick H. Anderson and the choir director is Edwin Hollman. The stoplist for the organ was prepared by Franklin Mitchell, tonal director of the Reuter Company, and negotiations were handled by Robert A. Geisler of Fort Worth, district representative for the firm.

The specification is as follows:

GREAT ORGAN.

- Principal, 8 ft., 61 pipes.
- * Traversflöte, 8 ft., 61 pipes.
- * Dulciana, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- * Flute d'Amour, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks (Preparation).
- Chimes (Preparation).
- (*Enclosed with swell.)

SWELL ORGAN.

- Rohrflöte, 8 ft., 85 pipes.
- Viole de Gambe, 8 ft., 73 pipes.

- Viole Celeste, 8 ft., 66 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Rohrquinte, 2 3/4 ft., 61 notes.
- Nachthorn, 2 ft., 61 notes.
- Clarinet, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Clarinet, 8 ft., 61 notes.
- Hautbois, 4 ft., 73 pipes.
- Tremolo.

RUCKPOSITIV ORGAN.

- Bordun, 8 ft., 61 pipes.
- Prinzipal, 4 ft., 61 pipes.
- Spillflöte, 4 ft., 61 pipes.
- Zauberflöte, 2 ft., 61 pipes.
- Mixtur, 2 ranks, 122 pipes.

PEDAL ORGAN.

- Subbass, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 12 pipes.
- Rohrflötenbass, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Subbass, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Quint, 5 1/2 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Nachthorn, 4 ft., 32 notes.
- Clarinet, 16 ft., 32 notes.
- Clarinet, 8 ft., 32 notes.
- Clarinet, 4 ft., 32 notes.

COMPETITIONS FOR 1957-8 FULBRIGHTS CLOSE NOV. 1

The Institute of International Relations has announced Nov. 1 as the closing date for applications for the next Fulbright awards in music. Application blanks and a brochure describing the Fulbright program are available from the institute's offices in New York City, Chicago, Denver, Houston, San Francisco and Washington.

Facilities for advanced work in music are available in nineteen European and Asian countries. Organists have found Austria, Belgium, The Netherlands, Denmark and the United Kingdom of special interest. The current competitions cover transportation, tuition, books and maintenance for 1957-8.

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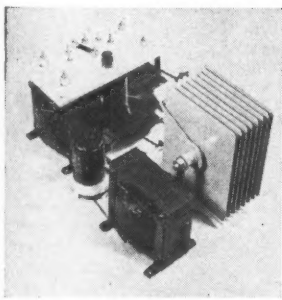
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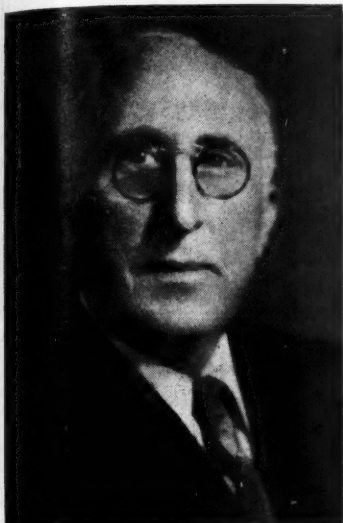
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RECITALS

HERBERT STAVELY SAMMOND



HERBERT STAVELY SAMMOND has retired as the organist and choirmaster of the Middle Collegiate Church of New York City after having served for thirty-five years. He has been honored with the title of minister of music emeritus.

For the first time in the sixty-five years since he began as a church organist, Mr. Sammond was unable to preside at the organ at Easter time because of illness.

At the time of the first world war Mr. Sammond was song leader with the New York Coast Artillery for the forts around New York. He founded the Brooklyn Morning Chorale which he conducted for thirty years and from which he has since retired as conductor emeritus. Mr. Sammond also served as the director of the Flushing Oratorio Society for ten years, of the Oratorio Society of Elizabeth, N. J., of the Colgate Palmolive Club of Jersey City, of the Edison Club of Brooklyn and of the Apollo Club of Asbury Park, N. J.

In the Middle Collegiate Church newsletter, sent to the church members, Dr. Ernest R. Palen, minister, wrote as follows: "It is with great pleasure that we claim for Mr. Sammond a record of perfect service, excellent music, a cooperation with both the ritualistic and spiritual phases of the services that leaves nothing to be desired and a warm personal friendship that will never be broken."

DR. EINECKE PLAYS SERIES OF FIVE SUMMER RECITALS

A summer series of five recitals at Trinity Church, Santa Barbara, Cal., began in July and continues into August. Dr. Harold Einecke's first program July 13 was composed of works by English composers and was dedicated to the memory of G. Donald Harrison. Music included was by Stanley, Arne, Purcell, Farnaby, Wesley, Handel, Parry, Thalben-Ball, Britten, Vaughan Williams and Whitlock. The second program July 27 was divided into two parts. A German section featured works of Buxtehude, Bach, Schumann, Karg-Elert and Reger. A French portion used music by Franck, Gigout, Dupré, Dandrieu, Alain and Vierne.

The August 10 recital will be devoted to American works. The programs August 15 and 17, occurring at the time of Santa Barbara's Old Spanish Days Fiesta, will consist of music by Spanish composers.

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of Redlands Community Symphony)
Credo for Chorus, Organ and Brass (Roxford Keller and Ohio Wesleyan
Choir; also Richard Weagly and Riverside Choir)
Harmonies of Florence (Douglas Breitmayer)
Intercession (Thomas J. Tonnenberger)
Jubilant Deo (Walter Blodgett)
March of the Medici (Searle Wright)
Nativity Song (William Watkins)
Primavera (Margery Winter Koch, Ruth Richardson)
Rhythmic Trumpet (Heinz Arnold, Janet Biven, Catharine Crozier,
Stanley E. Walker)
Rhythm of Easter (Theo Rayburn)
Roulette (Robert Elmore, Wayne Fisher, Virgil Fox, Lloyd Holzgraf,
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ALLAN ARTHUR LOEW



ALLAN ARTHUR LOEW, M.A., has retired as organist and choirmaster of the Episcopal Church of St. Mark, Brooklyn, N.Y., after forty years of service, the longest in the history of the 120-year-old parish.

Mr. Loew began his musical career as a choir boy, at St. Thomas' Church, Brooklyn, under Edwin Arthur Kraft. Later, in St. Stephen's Church, he continued singing and studying the organ under Charles F. Mason. He served there for a long time as chorister and organist of the church school. In 1913 he became organist of the Woodhaven First Presbyterian Church, where he remained until 1917, when he was called to the Church of St. Mark. He studied organ with Frank Wright and Samuel Baldwin.

Mr. Loew is an instructor in music at the Halsey Junior High School, Brooklyn, which position he will continue to hold. He is a graduate of the College of the City of New York and holds the degree of Master of Arts from Columbia University.

AGNES ALLEN HONORED AS CHURCH DEDICATES ORGAN

Agnes Ruggles Allen, organist and choir director of the Bethany Congregational Church, Quincy, Mass., for more than forty years, was honored at the dedication services of a memorial organ in the chapel of the edifice. In the litany of dedication the Rev. John D. Banks, minister of the church, said: "We dedicate this organ in the names of the valiant souls and true whose lives have entered into our own with love and grace, and in recognition of the special gifts and faithful service of Agnes Ruggles Allen, our leader in worship through music".

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Programs of Organ Recitals of the Month

Frederick L. Marriott, Detroit, Mich.—Mr. Marriott played the following recital July 22 at the Hill Auditorium of the University of Michigan, Ann Arbor: Echo Voluntary for Double Organ, Purcell; "Capriccio Cucu," Kerll; Capriccio, Sweelinck; Concerto 14, Handel; Concerto in G, "Before Thy Throne I Now Appear," and Passacaglia and Fugue, Bach; Final, Franck; "Herzlich lieb hab dich, O Herr," David; "Moonlight on the Lake" and Fantasia on a Sarum Plainsong, Marriott; Final, Dupré. At Christ Church Cranbrook, Bloomfield Hills, Mich., Mr. Marriott played this recital June 5: Echo Voluntary for Double Organ, Purcell; "Capriccio Cucu," Kerll; Pastorale, Zipoli; "Compiethou, Jesus, Down from Heaven," "O man, Bewail Thy Grievous Sin" and Passacaglia and Fugue, Bach; Final, Franck; "Moonlight on the Lake" and Fantasia on a Sarum Plainsong, Marriott; Fantasia, Maelberghe.

Helen T. Amoriello, Philadelphia, Pa.—Miss Amoriello, a pupil of Harry Grier, played a recital June 24 at St. Joan of Arc's Church in partial fulfillment of degree requirements at the Philadelphia Musical Academy. Her program included: Prelude in G major and Prelude and Fugue in E minor, Bach; "O Sacred Head, Once Wounded," Kuhnau; "In Paradisum," Dubois; Prelude and Fugue in E minor, Buxtehude; First Gregorian Suite, Transzillo; "Ave Maria," Bach-Gounod-Volke; Andante Cantabile and Finale, Symphony 4, Widor.

Helen C. Laney, Monroe, N. C.—Mrs. Laney played the following recital at the Park Baptist Church, Staten Island, N. Y., June 17: Toccata and Fugue in D minor, Bach; "Soeur Monique," Couperin; "The Musical Clocks," Haydn; "The Nightingale and the Rose," Saint-Saens; Chorale in B minor, Franck; "How Firm a Foundation," Laney; "West Wind," Rowley; "Carillon," Vienne.

Wallace Zimmerman, Knoxville, Tenn.—Mr. Zimmerman, music director of the First Methodist Church, played a program June 6 at the Broadway Baptist Church under the sponsorship of the Knoxville Chapter of the A.G.O. His numbers follow: Toccata and Fugue in C and Preludes and Fugues in D minor, A minor and G minor, Bach; Two Hymn Tune Fantasies, McKinley; Theme and Variations on an Old Flemish Song, Peeters; "Chant de Mai" and Chorale, Jongen; "Litanies," Alain.

Hampton Z. Barker, Sumter, S. C.—Mr. Barker played the following recital on the newly-installed Hillgreen-Lane organ at the Ebenezer Baptist Church, Atlanta, Ga., July 6: "The Hallelujah Chorus" and Arioso, Handel; "Jesu, Joy of Man's Desiring," "Come Sweetest Death" and Fugue in G major, Bach; "Ave Maria," Schubert; Sonata in C major, Mendelssohn; "Will o' the Wisp," Nevin; "Song of Peace," Langlais; Toccata, "Suite Gothique," Boellmann.

Willis Bodine, Austin, Tex.—Mr. Bodine played a recital July 10 at the Torrey-Gray Auditorium of the Moody Bible Institute, Chicago. His program follows: Fantasia and Fugue in G minor and Variations on "Vom Himmel hoch," Bach; Prelude on "The King's Majesty," Sowerby; Chorale in E, Franck; Fugue in C sharp minor, Honnegger; "Homage a Frescobaldi," Langlais; "Celestial Banquet" and "Outburst of Joy," Messiaen.

George F. Dorrance, Philadelphia, Pa.—The choir of St. Thomas' Evangelical Lutheran Church assisted George F. Dorrance, organist and choirmaster, in a program June 17. Mr. Dorrance played: "Christ lag in Todesbanden," "Gottes Zeit ist die allerbeste Zeit" and Allegro, Vivaldi; Concerto in A minor, Bach; Andante and Andante con Moto, Sonata 5, Mendelssohn; Sarabande, Schenck; Flute Solo, Arne; "Nun danket alle Gott," Karg-Elert.

Clarence R. Warrington, A.A.G.O., Cortland, N.Y.—Mr. Warrington played a recital at the First Baptist Church June 5. His numbers follow: "Trumpet Tune in D," Purcell; "Durch Adams Fall," Homelius; "The Trophy," Couperin; "The Fifers," Dandrieu; "Nun bitten wir," Buxtehude; Concerto 5, Handel; "O God Be Merciful unto Me" and Prelude and Fugue in D, Bach; "Green-sleeves," Purvis; Very Slow, Sonata, Sowerby; Toccata on "How Firm a Foundation," Murphree.

William Best, M.M., Camp Breckinridge, Ky.—Pre-service music played recently by Mr. Best at the post chapel, has included the following: "Fairest Lord Jesus," Edmundson; Toccata, Bonset; Prelude and Fugue in C minor and Prelude and Fugue in E minor (Cathedral), Bach; Allegro, Fantasia in F minor, Mozart; "Jesu, Joy of Man's Desiring," Bach; Largo and Festival March, Handel; Finale, Sonata 6 and Grave, Adagio and Allegro Maestoso, Sonata 2, Mendelssohn.

William F. Connell, Jr., Los Angeles, Cal.—Mr. Connell, organist and choirmaster of St. Timothy's Church, will play several recitals in August and September in New England and Eastern Canada. His programs will include: "Trumpet Tune and Air," Purcell; Two Noels, Daquin; "Sunset Meditation," R. K. Biggs; Toccata and Fugue in D minor, Bach; "Gloria," "Sanctus," "Benedictus," "Mass to St. Timothy," Connell; "Christians Wake, a Voice Is Calling," Nicolai; "Jesum Christum Regem," Yon.

Gerhard Krapf, Maryville, Mo.—Mr. Krapf played June 5 at the First Presbyterian Church, Bedford, Iowa. His program included: Prelude and Fugue in G minor, Buxtehude; "Praise Ye the Lord the Almighty" and "Jesu, Priceless Treasure," Walther; "O Sacred Head Now Wounded," Prelude and Fugue in G major and Toccata and Fugue in D minor, Bach; Toccata in E, Krebs; "Praise God from Whom All Blessings Flow," Pachelbel; "Now Thank We All Our God" and "A Mighty Fortress Is Our God," Peeters. On June 8 Mr. Krapf gave a lecture-recital at the Michigan annual conference of the Methodist Church in Albion, Mich.

Mrs. Reginald Hamlin, A.A.G.O., Burlingame, Cal.—Mrs. Hamlin gave the following recital at the Church of St. Matthew, San Mateo, Cal., July 1: Fantasia in C minor, Bach; Prelude and Fugue in F major, Buxtehude; "Transfiguration," Benoit; Sketch in D flat, Schumann; "Au Couvent," Borodin-Dunkley; "Melodie," Rousseau; "Fanfare" Fugue, Lemmens.

G. Leland Ralph, Sacramento, Cal.—Mr. Ralph played the following program June 13 at the Community Church, Dixon, Cal., and again at the First Christian Church, Vallejo, June 17 for the dedication of the new Austin organ: Psalm 19, Marcello; "Solemn Melody," Davies; Gavotte, Wesley; Prelude, Vienne; "Jesu, Joy of Man's Desiring" and Toccata in C, Bach; "Cantilena," McKinley; "The Mist," Gaul; "The Little Bells," Purvis; "Cradle Song," Brahms; "Carillon," Vienne.

Russell Lloyd Wheeler, Santa Barbara, Cal.—Mr. Wheeler played a program at the First Congregational Church June 22. He included: "Fireworks Music," Handel; "Rejoice Now, Christian Souls" and Fugue in G minor, Bach; "Bells of Arcadia" and "The Awakening," Couperin; "The Hen," Rameau; Chorale-Andante and Andante con Moto, Sonata 5, Mendelssohn; "In Dulci Jubilo" and "In Thee Is Gladness," Dupré; "Three Dubious Concepts," Purvis; "Autumn Song," Elmore; Modale Suite, Peeters.

Will O. Headlee, Asheville, N. C.—Mr. Headlee was guest recitalist at the Duke University Chapel, Durham, N. C., July 1. He played: Prelude and Fugue in E flat and Seven Chorales for the Passion Season, Bach; Pavane, Elmore; Meditation, Suite Medievale, Langlais; Chorale in B minor, Franck.

Richard T. Gore, F.A.G.O., Ph.D., Wooster, Ohio.—Dr. Gore played a recital in the First Congregational Church, Berkeley, Cal., for the department of music and the committee on drama, lectures and music of the University of California. His numbers follow: Toccata 8, "Apparatus Musico-organisticus," Muffat; "Domine Deus," Organ Mass 2, Couperin; Prelude, Fugue and Chaconne in G minor, Buxtehude; Fantasia in F minor, Mozart; Andante, Sonata 6, Mendelssohn; "The Mirrored Moon," Karg-Elert; Vivace, Sonata 2, Hindemith; "Chorale Alleluistique," Tournemire; Chorale and Variations, "We Greet Thee, Blessed Jesus," Bach.

James Biggers, M. Mus., Würzburg, Germany.—Mr. Biggers played the following recital at Leighton Barracks Chapel, where he is organist and choirmaster, preceding the wedding of his co-worker, Charles H. Josephson, and Miss Joan Mortensen: Chaconne, Couperin; "Wachet auf, ruft uns die Stimme," Bach; Three Chorale Preludes, Pepping; Fugue in E flat, Bach; "Trumpet Tune," Purcell.

Romona Cruikshank Beard, Tallahassee, Fla.—Mrs. Beard gave a recital June 27 in which the Florida State University faculty string quartet, a brass ensemble and Robert B. Forman, English horn, assisted. Numbers included: "Agnicourt Hymn," Dunstable; Sonatas 13 and 15 for organ and strings, Mozart; "Carillon de Westminster," Vienne; "La Nativité," Langlais; Ballade for English horn and organ, Sowerby; "Poeme Heroique," Dupré.

Astrid E. Benton, Cambridge, Mass.—Miss Benton, a pupil of Dr. Homer Whitford, played a recital in the First Congregational Church in Cambridge June 25. Her program included: "Now Winter Fades from Sight," Bach; Pastorale, Corelli; Gavotte, Gluck; "Trumpet Tune and Air," Purcell; Four Chorale Preludes, Whitford; "Jagged Peaks in the Starlight," Clokey; "Pomp and Circumstance," Elgar.

Herbert Gotsch, M. Mus., A.A.G.O., Saginaw, Mich.—Mr. Gotsch played the following program June 17 at Grace Lutheran Church, River Forest, Ill., under the auspices of the Lutheran Parish Music Seminar: Prelude in D minor, Pachelbel; Passacaglia and Fugue in C minor, Bach; "Awake My Heart with Gladness," Peeters; "From Depths of Woe I Cry to Thee," Busch; Communion, Purvis; Variations on a Noel, Dupré.

Jack R. Rodland, Altoona, Pa.—Mr. Rodland played a recital June 10 at Grace Methodist Church where he is minister of music. Miss Margy Halpern was guest contralto soloist. Organ numbers were: Prelude and Fugue in D major, Bach; "Whatever God Ordains Is Right," Pachelbel; Suite for a Musical Clock, Handel; Meditation on the Irish Tune "Slane," Thimann; "Flute Tune," Arne; Triptych, Rowley.

Henry Hokans, Worcester, Mass.—Mr. Hokans played the following program May 13 at the Village Congregational Church, Whitinsville, Mass.: Concerto in D minor, Vivaldi; "Whatever God Ordains Is Best," Walther; Fugue a la Gigue and Toccata, Adagio and Fugue in C, Bach; Adagio and Finale, Symphony 3, Vienne; Sonatina, Sowerby; Prelude and Fugue in G minor, Dupré.

Arthur C. Becker, Mus.D., A.A.G.O., Chicago.—Dr. Becker gave a recital at the Church of St. Thomas Aquinas, Chicago, for the Institute in Curriculum and Teacher Development of St. Xavier's College July 8. The program follows: "Trumpet Tune and Peal," Purcell; Toccata and Fugue in D minor, Bach; Communion, Tournemire; Chorale in A minor, Franck; "Chant de Mai," Jongen; "Twilight at Fiesole," Bingham; Chorale Paraphrase on "Salve Regina," Arthur C. Becker; Gavotte, Martini; Toccata, Reger.

Edward Mondello, Chicago.—Mr. Mondello played a recital at the Rockefeller Chapel of the University of Chicago July 17. His program: Andante, Krieger; Prelude, Fugue and Chaconne in C major, Buxtehude; Toccata in D minor, Reger; "O Mensch, bewein' dein' Sünde gross" and Prelude and Fugue in B minor, Bach; "Communion Meditation," Sowerby; Toccata and Fugue, Marilyn J. Ziffirin; "Litanies," Alain.

Claude Murphree, Gainesville, Fla.—Mr. Murphree, University of Florida organist, played the following recital July 15 on the faculty concert series: "Osannare," Wadhams-Moline; "Evening Bells and Cradle Song," MacFarlane; Toccata, Adagio and Fugue in C, Bach; "Cantilena," McKinley; Sonata Eroica, Jongen; "The Mist," Gaul; "Angelus," Scherzo in F minor and "Meditation," Snow; "Big Ben" Toccata, Plum.

Arthur Birkby, Kalamazoo, Mich.—Mr. Birkby played the following recital July 11 at the United Presbyterian Church, Struthers, Ohio: Toccata in D minor, Pachelbel; Noel, Lebeque; Air, Suite in D and Prelude and Fugue in E minor, Bach; Psalm 19, Marcello; Three Pieces for a Musical Clock, Haydn; Chorale in E, Franck; "St. Francis of Assisi Preaching to the Birds," Liszt; Pavane, "Rhythmic Suite," Elmore; Toccata, Birkby.

Richard Fettkether, Cleveland, Ohio.—Mr. Fettkether played a program at the First Congregational Church, Dubuque, Iowa, May 24. These numbers were included: "Agnicourt Hymn," Dunstable; Voluntary in F minor, Roseingrave; Tunes for a Music Clock, Handel; Toccata in F, Bach; Aria, Peeters; "Vision of the Church Eternal," Messiaen; Prelude and Fugue on "B-A-C-H," Liszt.

G. Russell Wing, Corpus Christi, Tex.—Mr. Wing played a recital July 8 at the Westwood Community Methodist Church, Los Angeles, Cal., co-sponsored by the church and by the department of music of the Church Federation of Los Angeles. His program included: "Rejoice Now, Beloved Christians," Bach; "Lord, Have Mercy upon Us," Reger; "Dearest Jesus," Purvis; Passacaglia on "Jesus My Joy," Karg-Elert; "Rise Up, O Men of God," Bingham; "A Kentucky Mountain Spiritual" and Improvisation on "All Hail the Power of Jesus' Name," Maurice Whitney.

Richard Unfried, Englewood, Cal.—Mr. Unfried played the following program at the University of Southern California: Two Chorale Preludes, Brahms; Sonata 1, Mendelssohn; Sonata 2, Hindemith; Toccata and Fugue in F, Bach; Symphony 2, Vienne.

William Reynolds, M.Mus., Los Angeles, Cal.—Mr. Reynolds, a pupil of Dr. Irene Robertson at the University of Southern California, played this recital at the university: Theme and Variations, Andriessen; Meditation, Messiaen; Toccata, Adagio and Fugue in C, Bach; Passion Symphony, Dupré.

Raymond C. Boese, Northfield, Minn.—Mr. Boese played a recital April 20 at the First Presbyterian Church, Fargo, N. D. The Red River Valley Chapter of the A.G.O. sponsored his program which included: Vivace, Trio-Sonata 6, Bach; Sarabande, Baustetter; Fantasia and Fugue in G minor, Bach; Voluntary, Stanley; "Le Banquet Celeste," Messiaen; Sonata on the 94th Psalm, Reubke.

David M. Lowry, Asheville, N. C.—The Asheville Chapter of the A.G.O. sponsored Mr. Lowry in a recital at the First Presbyterian Church June 12. Mr. Lowry is a student of Henry V. Lofquist, Jr. The program was as follows: Psalm 19, Marcello; "Wachet Auf," Bach; Five Compositions on the Passion Chorale, "O Haupt voll Blut und Wunden," Dupré, Bach, Reger, Brahms, Peeters; Grand Jeu, DuMAGE; "Trumpet Tune," Purcell; "The Nativity," Langlais; Chorale in B minor, Franck.

William H. Barnes, Mus. Doc., Evanston, Ill.—Dr. Barnes played a program for the rededication of the organ at the Central Methodist Church, Asheville, N. C., June 17. He included: "O God, Thou Faithful God," "God's Time Is Best," "Hark a Voice Saith" and Fugue in E flat, Bach; Chorale with Variations, Courtland Palmer; "On a Theme by Vulpis," Willan; Dialogue for Two Trumpets, Clerambault; "Poeme Mystique," Purvis; "Solemn Melody," Davies; "May Grace Abide with Us," Karg-Elert.

Phyllis Minelle Drinkall, Longview, Tex.—Miss Drinkall, a pupil of Lawrence Birdsong, Jr., played the following numbers in her recital at the Pine Tree Cumberland Presbyterian Church, Greggton, May 25: Prelude and Fugue in B flat, Bach; "O How Blessed, Faithful Servants, Are Ye," Brahms; "O God, Thou Holy God," Karg-Elert; Chorale in A minor, Franck; Adagio, Sonata 1, Mendelssohn; "Greensleeves," Purvis; Pavane, "Rhythmic Suite," Elmore; "Trumpet Tune," Purcell.

Merle Robert Pflueger, M.A., Sioux Falls, S. D.—Mr. Pflueger dedicated the new Möller organ at the First Lutheran Church, Mitchell, June 10 with the following recital: "Agnicourt Hymn," Dunstable; Adagio, Corelli; "O God, Thou Faithful God," "Jesu, Joy of Man's Desiring" and the "Dorian" Toccata, Bach; "The Cuckoo," Daquin; "The Swan," Saint-Saens; "Prayer for Peace," Purvis; "Elegy of the Bells," Carre; "Solemn Melody," Davies; Prelude on "God Bless Our Dear Fatherland," Arnljot Kjeldas; Fugue and Chorale with Variations, Langlais.

Preston Rockholt, M.M., F.A.G.O., Chicago.—Mr. Rockholt played the Doane memorial organ at the Moody Bible Institute June 19. His recital included: Prelude and Fugue in F sharp minor, Buxtehude; "O God, Hear My Sighing," Krebs; Toccata in F, Bach; Very Broadly, Symphony in G major, Sowerby; "Suite Medievale," Langlais; Prelude and Fugue in G minor, Dupré.

Gerhard R. Bunge, A.A.G.O., Bellevue, Iowa.—Mr. Bunge played the following program July 16 at the Loehle Chapel of the Wartburg Seminary, Waverly, Iowa, at Luther Academy sessions: Fantasia and Fugue in G minor, Bach; Aria, Peeters; Arioso, Rogers; Adagio, Sonata 2, Mendelssohn; Trumpet Voluntary in D, Purcell; "Prayer," "Gothic Suite," Boellmann; Concert Variations, Bonnet; Psalm 19, Marcello; "Wake, Awake," Bach; "Angels We Have Heard on High," Bunge; "Now Thank We All Our God," Karg-Elert; "A Mighty Fortress," Hanff-Otis-Bunge; Finale, Franck.

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CORA CONN REDIC



CORA CONN REDIC, Mus.D., has retired from her teaching post at St. John's College, Winfield, Kans. The Guild Student Group of St. John's, which she was instrumental in founding, gave a farewell dinner in her honor. She was given a necklace and a scroll awarding her the honorary degree of M.B.T. (Most Beloved Teacher). Mrs. Redic has played and taught in Winfield for forty years.

ESKIL RANDOLPH LEAVES CHURCH IN FREEPORT, ILL.

Eskil Randolph, who has been minister of music at the First Presbyterian Church in Freeport, Ill., for twenty-two years, has been appointed to the Westminster Presbyterian Church in Portland, Ore.

Before going to Freeport, Mr. Randolph served the First Lutheran Church, Moline, Ill.; Trinity Lutheran Church, Norristown, Pa., and the Washington Memorial Chapel, Valley Forge, Pa. He received his Mus. Bac. from Augustana College and his Mus. M. at Northwestern University.

In Freeport he directed the Kraft Choral Club, later the Freeport Choral Club, for fifteen years. He was organist and choir director for the Freeport Consistory and organist of the Rotary Club. He has been widely known for his many recitals at the Freeport church.

ANTHEMS OF DR. FRANCIS S. MOORE

Holy, Holy, Holy
Praise the name of the Lord
Lord God of Hosts
He is risen

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Trinity Episcopal Cathedral
Temple B'nai Israel
LITTLE ROCK ARKANSAS

Benjamin Hadley

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HINSDALE, ILLINOIS

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FREDERICK C. MAYER, for forty-three years organist at the Cadet Chapel of the United States Military Academy at West Point, N. Y., has had a distinguished career. Under his supervision and as a result of his energy and enthusiasm the West Point Chapel organ became "the largest church organ in the Western Hemisphere" and "the largest church organ which can all be used in one auditorium at one time".

Coming to "the Point" in 1911, "Fritz" Mayer organized and developed the famed Cadet Chapel Choir, played numerous recitals and, in all, gave the academy a wide reputation for fine music. In gratitude, graduates and friends of West Point made gift after gift of additions to the mighty organ, bringing its size to a total of over 800 speaking stops.

When Mr. Mayer reached the age of 70 he was engaged in supervising the redesigning of the huge organ and its complex control mechanism. President Harry S. Truman was prevailed upon to countermand his compulsory retirement order and he continued in his post for over two more years. When he was retired at the end of 1954 he was retained for a time as consultant for the work being done on the celebrated instrument.

Mr. Mayer married Miss L. Virginia Simpson, also an organist, in 1952. He has two sons by a former marriage. At 74 he is enjoying his travel about the country, seeing the home states of all his former Cadet Chapel Choir members. Recently, he wrote THE DIAPASON from Titusville, Fla.

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SHRINE OF OUR LADY OF FATIMA



THE SHRINE OF OUR LADY OF FATIMA, Fatima, Portugal, was the scene of the annual pilgrimage May 12 and 13. On these two days nearly a million pilgrims worshiped at the shrine which marks the spot of the famous vision seen by three children in 1917.

Music for these devotions was provided by the organ and Schulmerich carillon bells, installed especially for this occasion. These bells mark the introduction of Schulmerich into the foreign field.

SECOND CONFERENCE HELD BY METHODIST MUSICIANS

Methodist musicians held their second national conference at George Williams College Camp, Williams Bay, Wis., July 8-13 under the auspices of the division of the local church of the general board of education. One-hundred-thirty delegates, and their families came from twenty-six states and the District of Columbia.

Ruth Krehbiel Jacobs, Santa Barbara, Cal., and Madeline Ingram, Lynchburg, Va., led daily sessions on children's and youth choirs. Cecil Lapo, Oklahoma City, Okla., presided over daily discussions of the administration of the graded choir program. Additional hours were devoted to the place of music in the youth fellowship and with adult groups.

Dr. Austin Lovelace, A.A.G.O., Evans-ton, Ill., presided at a panel on service playing. Also speaking were Dr. Corliss Arnold, A.A.G.O., Oak Park, Ill., and A.G.O. members Nita Akin, Wichita Falls, Tex., and David McCormick, Dallas, Tex. Dr. Akin was also scheduled for two hours on organ techniques, but popular demand doubled the number of sessions she offered.

Dr. Lovelace lectured daily on hymnology. The conference was addressed twice by Bishop H. Clifford Northcott of Madison, Wis. Daily worship services were conducted by members of the conference under the guidance of Emeline Crane, Nashville, Tenn. Mr. Lapo led choral repertory sessions each evening.

NAFOMM (National Fellowship of Methodist Musicians) was constituted at this conference and is open to persons engaged in directing or accompanying music in a Methodist church or institution. Mr. Lapo heads the council, Dr. William C. Rice, Baldwin, Kans., is vice-president and the Rev. Carlton R. Young, Youngstown, Ohio, secretary. Jurisdictional representatives are: Northeastern, Horace Hollister, Pittsburgh, Pa.; Southeastern, Mrs. Ingram; North Central, Arthur Carkeek, Greencastle, Ind.; Central, Arthur Rideout; South Central, Dr. Akin; Western, Richard R. Alford, Glendale, Cal.

CLUB OF WOMEN ORGANISTS DINES, ELECTS OFFICERS

The annual dinner of the Chicago Club of Women Organists was held June 4 at the Chicago Art Institute. Claire Gronau, chairman of the nominating committee, presented the ballot for officers which resulted in the following elections: President, Wilma Leamon; treasurer, Loretta Gabriel; board of directors, Bertha Drury, Bernice Skoglund and Marie Klatz.

The annual report of the executive board was read. Catherine Mozetti sang a short voice recital with Edith Dobson at the piano. Helen Westbrook, moderator, gave a humorous description of new organs.

MARGA LINK, Publicity Chairman.

AARON COPLAND has recently received three new honors: an honorary Doctor of Music degree from Princeton University, the Gold Medal for Music from the National Institute of Arts and Letters and an honorary membership in the National Academy of St. Cecilia in Rome.

WHITINSVILLE, MASS., HAS SPRING MUSIC FESTIVAL

Four churches of Whitinsville, Mass., shared a second annual spring music series on successive Sundays in April and May. Beginning Easter with a morning program of Haydn and Mozart at the Village Congregational Church, with the conservatory string quartet assisting, an afternoon performance of "The Messiah," Part 3, at the Christian Reformed Church and Holton's "Life Eternal" in the evening at the United Presbyterian Church, the series included a hymn festival April 15 and organ recitals April 8 and 29 and May 6 and 13. Organists participating in the series were: Wilma VanderBaan, William MacGowan, Muriel Booth, William Headlee and Henry Hokans.

LUTHERAN MUSIC SEMINAR OFFERS USEFUL LECTURES

A conference on Lutheran parish music was held June 17-20 at Concordia Teachers College, River Forest, Ill. Among its features were lectures on Bach performance practice by Dr. John F. Ohl and on the organ works of Pachelbel by Dr. Ewald V. Nolte, both of Northwestern University; on techniques in contemporary church music composition by Professor Richard Wienhorst, Valparaiso University, and on trends in organ design by Professor Paul Bunjes, Concordia College. A concert of vocal and instrumental manuscripts was given by members of the seminar.

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Erheb im Chor des Schöpfers Ruhm	G. Handel	.35
Im heiligen Kreis ihr Cherubim	G. Handel	.35
Singet Jubelt eurem Gott	L. Bonvin	.25
Horch die hymne "Jubilate, Amen"	M. Bruch	.25
Christ und der Tod	M. Bruch	.25
Christ ist erstanden	M. Bruch	.18

CHORAL 2 Pt. S.A. or T.B.

Lord God, hear we pray Thee	J. Castella-Roger	.18
Let us sing Noel (XVI Century)	R. Bedell Arr.	.50
Jesu word of God	G. Faure	.25

CHORAL 3 Pt. S.S.A. or T.T.B.

There with His Mother in a Manger	A. Alain	.50
Therefore we before Him bending	G. Faure	.25

CHORAL S.A.T.B.

God shall wipe away all tears (Alto Solo)	C. Coombs	.28
O praise the Lord with one consent (Coro)	G. Handel	.35
Ye boundless realms of Joy (Coro)	G. Handel	.35
Your voices raise ye Cherubim (Coro)	G. Handel	.35

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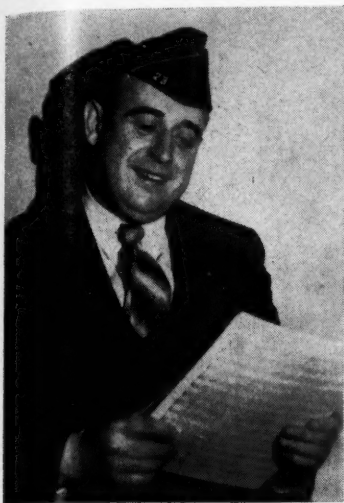
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CHARLES F. SCHIRRMANN



CHARLES F. SCHIRRMANN, M.A., organist and choirmaster of St. Mary's Catholic Church, Portsmouth, Ohio, combines many varied musical activities with his church work. Composer of a new Marine Corps song and of an anthem, "Praise Ye the Lord", recently published by J. Fischer, Mr. Schirrmann is music instructor in the Portsmouth schools, plays for the Exchange, Rotary and Elks Clubs and with a local dance orchestra and teaches privately.

MUSIC PUBLISHERS MEET,
ELECT SLATE OF OFFICERS

The Music Publishers' Association of the United States, the oldest trade association in the music industry, held its sixty-first annual meeting at the Warwick Hotel, New York City June 4. John W. Fulton, executive vice-president of the American Music Conference, outlined the functions of the conference and described its operations.

A panel discussed "What's Ahead for Music Publishing?" Richard C. Berg, president of the Music Educators' National Conference, eastern division, spearheaded the discussion with observations about "Music in the Schools". Vernon de Tar, organist and choirmaster of the Church of the Ascension, New York City, elaborated upon "Music in Religious Services". Arthur A. Hauser, president of the Theodore Presser Company, reviewed "The Place of American Music in International Trade".

New officers elected at the meeting were: David S. Adams (Boosev and Hawkes, Inc.), president; Ben Grasso (Associated Music Publishers, Inc.), treasurer; Donald F. Malin (C. C. Birchard Co.), retiring president, automatically became vice-president, and Herbert E. Marks (Edward B. Marks Corporation) was reelected secretary. Newly-elected members of the board of directors include: Ernest Farmer (Shawnee Press, Inc.), William Arthur Reilly (McLaughlin & Reilly Co.) and Mack Stark (Mills Music Inc.).

WILLIAM O. MC MAINS, Palos Park, Ill., has been engaged to play the Conn electronic organ at the Republican and Democratic conventions this month.

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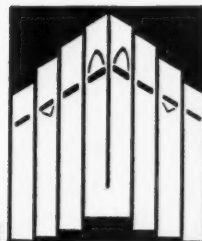
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To enable some organ builders to secure a job at an attractive low figure, often an old organ is electrified without major repairs, or just as little as possible is done to enable the organ to barely pass inspection for payment. After a short period of time the instrument becomes undependable and some churches have discontinued using their pipe organ after becoming disappointed in their supposedly complete rebuild. When electrification is not necessary and the financing of such a project is difficult, the practical procedure is to completely overhaul the organ without electrification.

During the past three years we have overhauled tubular-pneumatic organs in the following churches:

First Christian Church, Waxahachie, Tex.
First Presbyterian Church, Mineral Wells, Tex.
First Presbyterian Church, Greenville, Tex.
First Presbyterian Church, Cleburne, Tex.
First Christian Church, Bonham, Tex.
First Methodist Church, Crockett, Tex.
First Methodist Church, Stamford, Tex.
First Methodist Church, Memphis, Tex.
Trinity Methodist Church, Muskogee, Okla.

The following list is of electric action organs also overhauled recently:

Baptist Theological Seminary, Fort Worth, Tex.—3-manual and Echo
First Methodist Church, Paris, Tex.—3-manual and Echo
First Methodist Church, Sapulpa, Okla.—3-manual
First Presbyterian, Shawnee, Okla.
First Baptist, Conroe, Tex.
Antioch Baptist, Houston, Tex.
St. Andrew's Episcopal, Breckenridge, Tex.
First Methodist, Altus, Okla.
St. John's Methodist, Dallas, (not completed)

Other locations where we have completed important major repairs recently are:

First Christian Church, Commerce, Tex.
First Christian Church, Breckenridge, Tex.
First Presbyterian, Dallas, Tex.
Kavanaugh Methodist, Greenville, Tex.
Central Christian, Greenville, Tex.
First Presbyterian, Sulphur Springs, Tex.
First Methodist, Cushing, Okla.
First Methodist, Huntsville, Tex.
First Baptist, Haynesville, La.
First Presbyterian, Belcher, La.
Tennison Memorial Methodist, Mt. Pleasant, Tex.
First Baptist, Hillsboro, Tex.
First Church of Christ, Scientist, Stillwater, Okla.
First Methodist, Stillwater, Okla.
First Baptist, Ada, Okla.
Oak Cliff Presbyterian, Dallas, Tex.
Austin Avenue Presbyterian, Brownwood, Tex.
First Methodist, Brownwood, Tex.
East Texas State Teachers College, Commerce, Tex.
First Baptist Church, Ardmore, Okla.
First Presbyterian, Cushing, Okla.
St. John's Episcopal, Corsicana, Tex.
First Methodist Church, Haynesville, La.
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First Baptist Church, Brownwood, Tex.
First Presbyterian, Shawnee, Okla.
Central Congregational, Dallas, Tex.
Oak Cliff Methodist, Dallas, Tex.
First Baptist, Conroe, Tex.
St. John's Episcopal, Corsicana, Tex.
First Christian, Paris, Tex.
Wesley Methodist, Cushing, Okla. (Deagan)

Major jobs under contract to be completed in 1957 are:

First Presbyterian Church, Clarksville, Tex.—Tubular pneumatic organ to be completely overhauled.
Trinity Lutheran Church, Clifton, Tex.—Organ to be overhauled and reinstalled into new church, memorial Chimes to be added.
First Methodist Church, Mangum, Okla.—Organ to be overhauled and electrified.
First Methodist Church, Sulphur Springs, Tex.—Organ to be overhauled, additional stops added, and re-installed into rebuilt sanctuary.

Those having discriminating taste and desiring organ service in any category are invited to investigate us thoroughly. We will finance any job at less than bank rates. Write for particulars and for a list, if desired, of those who have already taken advantage of our monthly payment plan.

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V. EARLE COPES



V. EARLE COPES has been appointed associate professor of organ and director of the college choir at Cornell College, Mount Vernon, Iowa. He leaves a similar position at Hendrix College, Conway, Ark.

Mr. Copes received his B.A. degree from Davidson College, his M.S.M. and B.D. from Union Theological Seminary, New York City, and has done further graduate work at the University of Texas. He has been an organ pupil of Kenneth Osborn, Clarence Dickinson, Robert Baker and Dora Poteet Barclay. Previous to taking his position at Hendrix College, he was minister of music at the Highland Park Methodist Church in Dallas, Tex. His choral work was done under the instruction of Hugh Ross, Peter Wilhousky and Robert Shaw.

JEANNINE VANIER of the Institute Nazareth was the winner of the organ scholarship at the Otter Lake Music Centre, held this year at Round Lake Inn, Weir, P.Q., Canada, July 1-15.

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JOHN COZENS



JOHN COZENS has resigned the post of choirmaster at St. John's Evangelical Lutheran Church, Toronto, Ont., following his recent appointments as conductor of the twelve-year-old Toronto Philharmonic Choir of 125 voices and of the newly-formed Toronto Valerius Choir, a fifty-voice choir of Dutch-Canadians specializing in early Flemish music. As he is also conductor of the Tallis Choir, a fifteen-voice a cappella group and of the Civil Service Choral Society at Ontario's Parliament buildings, besides being secretary of the Canadian Music Council (headed by Sir Ernest MacMillan), Mr. Cozens' decision was understandable.

In the last several years the choir of St. John's Church has been heard on the CBC networks of both television and radio. The choir gave a concert of Lutheran music from the time of Luther to the present day at the 1955 Sunday concert series at Ontario's famous Stratford Festival.

Concordia and Hall & McCreary publish Mr. Cozens' editions of choral music, the former with two sets of Schütz chorales, a Handel motet and the Lenten setting of Bach chorales and readings, "The Road to Calvary." Hall & McCreary publishes his "Uncommon Christmas Carols" which, after fifteen years, shows no sign of lost popularity. Several other works are published by Canadian firms.

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LUTHERAN CHURCH HOLDS MUSIC INSTITUTE IN OHIO

The twenty-first annual institute for church music of the United Lutheran Church in America, Synod of Ohio, was held from July 1-6 in Fremont, Ohio. The institute again was under the guidance of the Rev. Frederick Otto of Fremont, the Chantry Music Press and the Rev. Willard Hackenberg from Canton, Ohio, who served as chaplain. Members of the faculty included Professor Ludwig Lenel from Muhlenberg College (organ repertoire and church music), Dr. William Reese from Haverford College (choral conducting and senior choir), Kenneth Moore from Oberlin Conservatory (recorder class) and Dean Willard Hackenberg.

In addition to the regular classes a discussion period covering all aspects of choral work was held daily in which all members of the institute—some thirty-five—participated. Organ recitals were played by Mr. Lenel and Grigg Fountain on the Schlicker organ in the St. Mark Lutheran Church. On Mr. Fountain's program a recorder ensemble from Oberlin, under the direction of Kenneth Moore, was also heard.

The choir from St. Paul's Lutheran Church in Cleveland was heard under director Grigg Fountain. Noteworthy in this was the demonstration of the old practice, which Mr. Fountain has revived, of alternating verses of a hymn between congregation, organ (chorale-prelude) and choir (motet setting).

Members of the institute gave a choral concert singing some of the music studied during the week under the direction of Dr. Reese. This program included sacred folk song settings as well as art music by Handel, Gibbons and Benjamin Britten.

GREENFIELD TAKES PART IN COAST SUMMER SESSION

Alfred Greenfield, chairman of the music department of University College, New York University, taught on the summer faculty at Pacific Union College, Angwin, Cal. C. Warren Becker, of the regular Pacific Union faculty, taught the organ and musicology courses in the same session.

TWO NEW ORGANS BY AUSTIN OPENED SAME AFTERNOON

Two new Austin organs were dedicated June 17 in cities in widely separated parts of the country. In the First Lutheran Church, Albert Lea, Minn., the organ whose specification appeared in The Diapason for April, 1955, was opened with a pair of identical recitals by Raymond Boese, organist of St. Olaf College, Northfield, Minn. His program included: Prelude and Fugue in G minor, Buxtehude; Aria, Loeillet; "We All Believe in One God, Father," and Fantasia and Fugue in G minor, Bach; "If Thou but Suffer God to Guide Thee," Peeters; "Voix Celeste," Langlais; Sonata on the Ninety-Fourth Psalm, Reubke.

At the Wyckoff Reformed Church, Wyckoff, N.J., where Lester Reede is organist, Walter N. Hewitt of Maplewood, N.J., played this dedicatory recital: Prelude and Fugue in E minor and "I Call to Thee, Lord Jesus Christ," Bach; "Te Deum Laudamus" and "O Lord to Me, Poor Sinner," Buxtehude; "The Musical Clocks," Haydn; "By the Waters of Babylon," Karg-Elert; "Elegy of the Bells," Carre; "East Wind," Rowley; "Dank sei dir, Herr," Handel.

IRENE ROBERTSON PLAYS THREE RECITALS IN WEST

Dr. Irene Robertson, professor of organ at the University of Southern California, played three recitals recently. The first at All Saints' Episcopal Church, Beverly Hills, included: Concerto 5, Handel; Canon in B and Sketch in B flat, Schumann; "Piece Heroique", Franck; Variations on a Noel, Dupré; "The Reed-Grown Waters", Karg-Elert; "Te Deum", Langlais.

The second recital at the Wilshire Christian Church, Los Angeles, programmed the following: Prelude and Fugue on a Theme of Vittoria, Britten; Variations on Hebrew Hymns, Kohs; Intrada and Canzonetta, Jubilee Suite, Camil Van Hulse; "Carillon", Murrill.

The third recital at the Scottish Rite Cathedral, Tucson, Ariz., used these numbers: Fantasia in G, Bach; Concerto 5, Handel; Five Clock Pieces, Haydn; Chorale in A minor, Franck; Variations on a Noel and "Berceuse," Dupré; Finale, Symphony 1, Vienne.

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